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AUTOFOCUS SYSTEM**

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Saturday 16 July 2011

# amateur Photographer

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HOW TO

## INFRARED IN COLOUR

Learn the software technique

PAGE 27



EXPERT ADVICE

## BRITISH WILDLIFE

Shooting toads



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CLASSICS

## WORLD'S FIRST FIXED-PRISM SLR

Ivor Matanle's Contax S story

# GET THE BEST FROM YOUR AUTOFOCUS SYSTEM

AP EXPLAINS: HOW AF WORKS

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## SPEED TEST

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Can a £650 system really beat the top-end pro? Canon vs Sony passive AF



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**Amateur Photographer** For everyone who loves photography

**THE CRITICAL** element that makes an effective time-saving device is that it should actually save time. It will not have escaped your notice, I am sure, that so many ideas intended to lighten the labour of our lives in fact create at least as much work as would be required to do the job the old way. If you have to turn out the kitchen draw to find the egg slice, you may as well just use a knife.

For a long time during the very misty dawn of autofocusing cameras, it seemed that rotating a manual rubber ring was a surer way of focusing an image than waiting for the cataract eyes of a diesel-driven AF system to find and lock on to the right part of the scene. My own first AF SLR

was a perfect example: indecisive and searching, its focusing motor pistoned back and forth like a violinist's elbow.

Where steam, smoke and revving engines once existed, we now have magical light-speed systems that know where to look before we do. These days AF is genuinely time-saving, but it's only really effective when we understand how it works and the best way to use it. There is still magic, but even the best trick needs a skilled magician waving the wand.



**Damien Demolder**  
Editor

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© PAUL HOBSON

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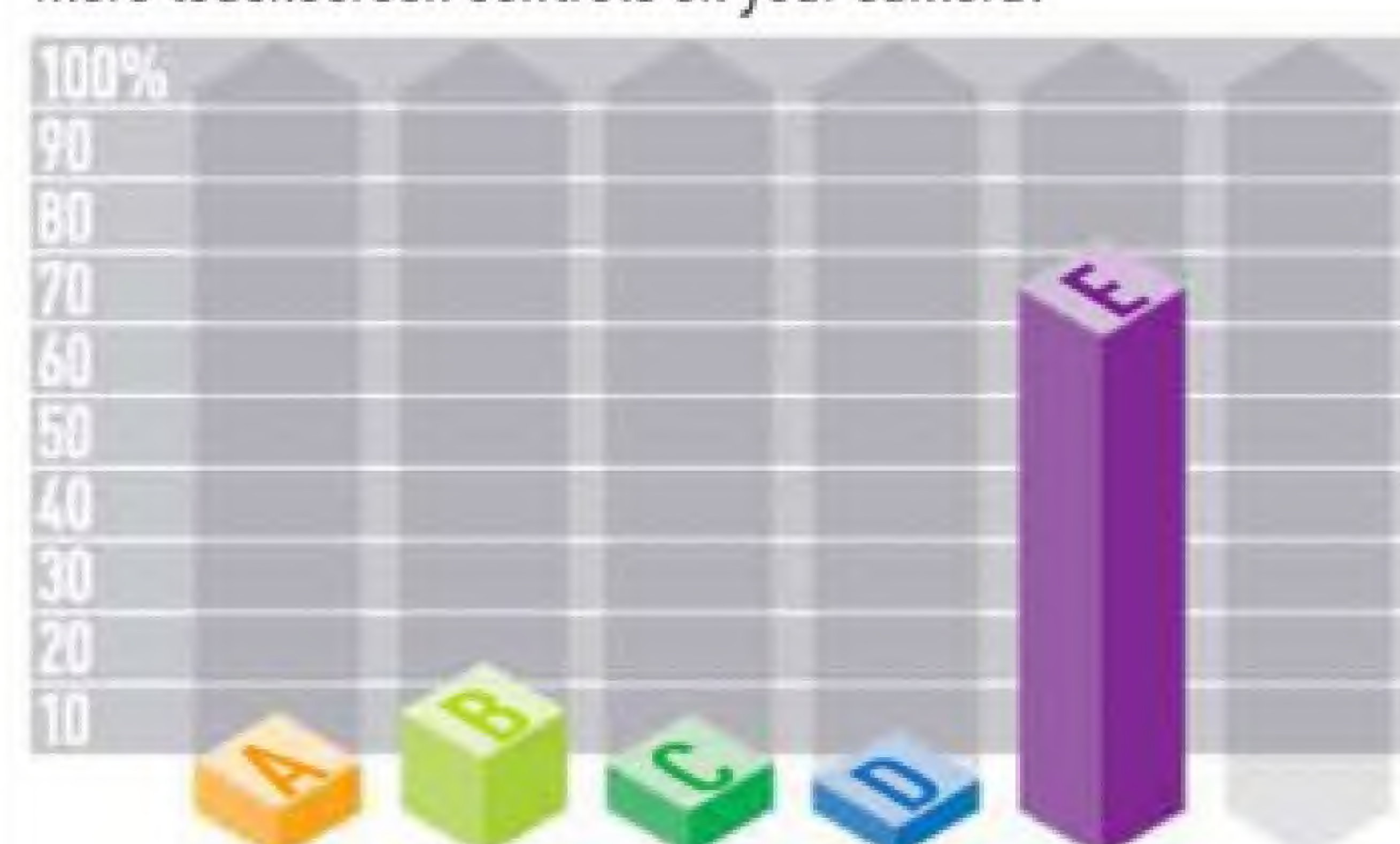
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**IN AP 25 JUNE WE ASKED...** Would you be happy with more touchscreen controls on your camera?



### YOU ANSWERED...

A Yes, touchscreen all the way	6%
B Yes, but only with button duplicates	13%
C Yes, but only set-up and review options	6%
D Yes, but only for live view AF	4%
E No, I don't want a touchscreen	71%

### THIS WEEK WE ASK...

Do you ever use manual focus?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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# APNews

News | Analysis | Comment | PhotoDiary 16/7/11

**Freddie was  
obsessed with  
his Polaroid**

Rock legend Brian May  
talks to AP, page 7



Pentax in '£78m' sell-off • Ricoh to focus on system cameras

## RICOH TO SNAP UP PENTAX CAMERA BUSINESS

**RICOH** is set to buy Pentax from Hoya in a move that will see Ricoh make Pentax-branded interchangeable-lens cameras and optics.

Pentax Imaging Systems Business will be sold to Ricoh in a deal worth around 10 billion yen (around £78m), according to Japan newspaper *Nikkei Business Daily*.

The takeover is due to be completed on 1 October.

Ricoh plans to 'strengthen its camera business', according to a statement issued by both firms, which adds: 'Ricoh was one of the first manufacturers to launch digital cameras in 1995 and Ricoh's current high-end compact digital cameras are well regarded in the industry.'

'Now Ricoh aims to establish a consumer business. As a first step to achieve this goal, Ricoh strengthens its camera business [sic].'

Ricoh is reportedly keen to get a foothold in the interchangeable-lens camera market, which is seen as more profitable than compact cameras in the face of cut-throat price competition.

'Ricoh takes it as an indispensable initiative to obtain the small and lightweight interchangeable-lens camera technology, lens technology and sales channels held by the Pentax Imaging Systems Division, to pave the way for further advancement

and innovations in the digital camera market.'

AP understands that Ricoh will continue to use the Ricoh name for its range of compact cameras.

Jonathan Martin, general manager for Pentax Imaging Systems UK, welcomed the news, hailing it as 'the natural next step in the evolution and continued development of the Pentax brand'.

He added: 'With Ricoh's involvement, we can maintain our commitment to provide our customers with innovative, cutting-edge, high-quality products to suit all camera users.'

Hoya says it will continue to develop Pentax-branded lens modules and suggested it will continue to make lenses for camera phones, for example. However, details of this had yet to be confirmed to AP at the time of writing.

Hoya will retain use of the Pentax brand for products such as endoscopes, made for the medical market.

Earlier this year, Ricoh announced the development of a Leica lens-mount unit for its GXR camera system, to allow the use of Leica M-mount lenses.

Ricoh has confirmed that it plans to release this in September or October.



Ricoh plans  
to release a Leica  
lens mount for  
the GXR

Pentax agreed to become a wholly owned subsidiary of Hoya in 2007. The 'merger', which took effect on 31 March 2008, was said to be worth around 95 billion yen.

In 2009, Pentax expressed doubts over its partnership with Korean firm Samsung in the development of DSLRs, hinting that it may form a tie-up with another company.

Ricoh's camera history stretches back to 1937 when, as Riken Kankoshi Co, it bought the Olympic Camera Works and began making its own cameras.

The firm was renamed Ricoh in 1963. Among its first cameras was the Adler III, a vertically styled folding camera that took 120 rollfilm, launched in 1939.

Hoya's range of products includes filters, lenses for cameras (including aspheric lenses), optics for LCD projectors, camcorders and spectacles.

Formed in 1941, Hoya also makes lens coatings, crystal wine glasses and crystal jewellery.

## SNAP SHOTS

● 'Iconic' images by renowned Magnum photographer Steve McCurry have been published in a large-format, limited-edition, £250 book. Each copy of *Steve McCurry: The Iconic Photographs* is signed and comes with a numbered, limited-edition print, also signed. Measuring almost 20in tall, the 320-page book is available from Phaidon Press. Only 3,000 of the books have been printed. Visit [www.phaidon.com](http://www.phaidon.com).

● Tributes have been paid to press photographer Jim Griffiths, who has died aged 78. Said to have been a favourite with royalty, the *Oxford Mail* photographer began his career in the photographic department of Morris Motors' car factory at Cowley, where he printed and filed negatives.

## PHOTOGRAPHERS URGED TO CLAIM £4M ROYALTIES



**PHOTOGRAPHERS** have until 9 September to claim royalties they may be entitled to receive for publication of their images in books, magazines

and TV broadcasts.

The Designs and Artists Copyright Society (DACS), which negotiates a share of collective licensing revenue on behalf of visual artists, says it has £4 million to distribute this year.

The fund stems from UK collective licensing schemes

and includes the photocopying of books and magazines by local government departments, universities and other businesses.

Last year, the average payback royalty was £295 and the most paid out was £6,382.

Royalties will be paid to

successful applicants in December.

DACS, a not-for-profit organisation, says it takes a 21% share of the royalty payments to cover administration costs.

For details visit <http://payback.dacs.org.uk> or call 0207 553 9062.



### Do you have a story?

Contact Chris Cheesman  
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A week of photographic opportunity

# PHOTODIARY

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## Wednesday 13 July

**EXHIBITION** Wembley to Soweto, until 24 July at Oxo Tower Wharf, London SE1 9PH. Tel: 0207 021 1686. Visit [www.coirstreet.org](http://www.coirstreet.org). **EXHIBITION** Transcendental Wayfaring by Dylan Culhane, features multiple exposure images, until 26 August at EB&Flow, London EC2A 4QS. Tel: 0207 729 7797. Visit [www.ebandflowgallery.com](http://www.ebandflowgallery.com).

## Thursday 14 July

**EXHIBITION** Catherine Yass, until 4 September at De La Warr Pavilion, Bexhill-on-Sea, East Sussex TN40 1DP. Tel: 01424 229 111. Visit [www.dlwp.com](http://www.dlwp.com). **EXHIBITION** Rites of Life, a 24-hour outdoor photo exhibition, until 6 September, based in the area between City Hall and HMS Belfast in London. Visit [www.ritesoflife.com](http://www.ritesoflife.com).

## Friday 15 July

© KENJI HIRASAWA



**EXHIBITION** Celebrity by Kenji Hirasawa (thermographic images), until 30 July at KK Outlet, London N1 6PB. Tel: 0207 033 7680. Visit [www.kkoutlet.com](http://www.kkoutlet.com). **DON'T MISS** Photography workshops: Portraits (9am-4pm, price £50), at Nymans, Haywards Heath, West Sussex RH17 6EB. Tel: 01444 405 250. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

## Saturday 16 July

**EXHIBITION** The Summer Show 2011: 20th Century Icons, until 11 September at Proud Chelsea, London SW1 5XP. Visit [www.proud.co.uk](http://www.proud.co.uk). **EXHIBITION** The Ballroom Spy, paintings by Jack Vettriano and photographs by Jeanette Jones, until 31 August at Royal West of England Academy, Bristol BS8 1PX. Tel: 0117 973 5129. Visit [www.rwa.org.uk](http://www.rwa.org.uk).

## Sunday 17 July

**DON'T MISS** London Street Photography Festival 2011, exhibitions at various venues across London until 31 July. Visit [www.londonstreetphotographyfestival.org/diary](http://www.londonstreetphotographyfestival.org/diary). **EXHIBITION** The Doors of Perception (photographic portrait of The Doors) by Bobby Klein, Guy Webster and Frank Lisciandro, until 14 August at Proud Camden, London NW1 8AH. Visit [www.proud.co.uk](http://www.proud.co.uk).

## Monday 18 July

**EXHIBITION** Polonia and Other Fables by Allan Sekula, until 19 August at Belfast Exposed Photography, Belfast BT1 2FF. Tel: 028 9023 0965. Visit [www.belfastexposed.org](http://www.belfastexposed.org). **EXHIBITION** The Suffering of Light by Alex Webb, until 29 July at Magnum Print Room, London EC1V 3RS. Visit [www.magnumphotos.com](http://www.magnumphotos.com).

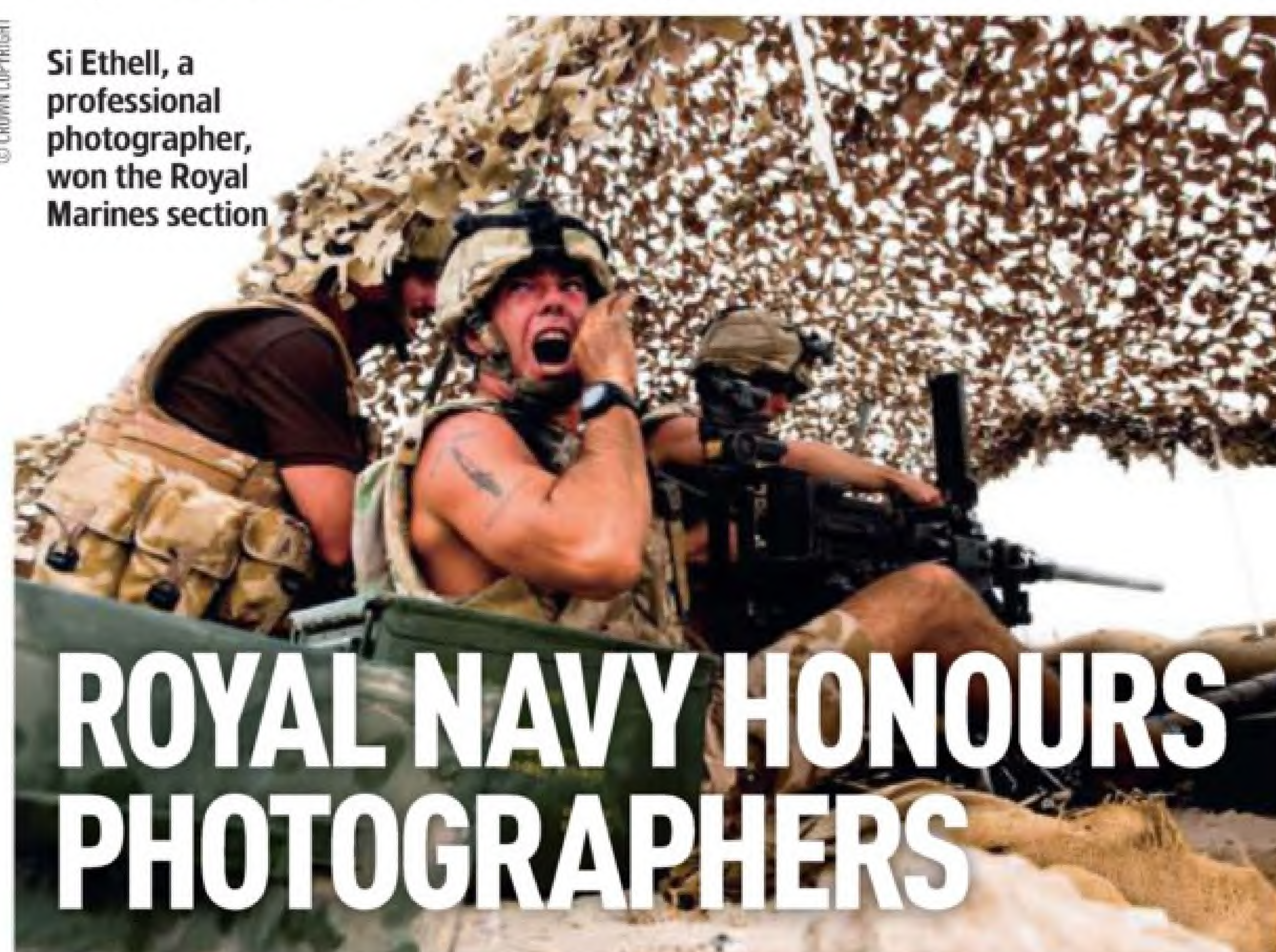
## Tuesday 19 July LATEST AP ON SALE

**EXHIBITION** Kanaval by Leah Gordon (images of Haiti), until 30 July at Side Gallery, Newcastle upon Tyne NE1 3JE. Visit [www.amber-online.com](http://www.amber-online.com). **EXHIBITION** The Earth Only Endures by Mike Perry, Jem Southam and Stephen Vaughan, until 26 August at Stone Theatre Gallery, London SE1 7DR. Tel: 0207 021 0020. Visit [www.stonetheatregallery.com](http://www.stonetheatregallery.com).

## Top amateur and best professional crowned

© CROWN COPYRIGHT

Si Ethell, a professional photographer, won the Royal Marines section



# ROYAL NAVY HONOURS PHOTOGRAPHERS

© CROWN COPYRIGHT



This image helped Sean Clee to victory in the annual Royal Navy awards

**ROYAL NAVY** chiefs honoured their top photographers in an awards ceremony in central London.

The annual Peregrine Trophy Royal Navy Photographic Awards aim to focus on the life and operational activities of the Navy, as captured by its amateur and professional photographers.

Petty Officer Sean Clee, a professional photographer with the Royal Navy, scooped the Photographer of the Year 2011 title for a portfolio of four images depicting 'Service-related subjects'.

Clee said: 'I felt I had a winning photo [Maritime air prize, see above] even before I took it; all the elements of a good photograph just presented themselves.'

'I have won the Royal Navy Video Production Award before and I was on a mission to prove I could win again and that it wasn't a fluke the first time.'

© CROWN COPYRIGHT



Brian Aitkenhead took the Amateur title with this Royal Marine photo

'Winning Photographer of the Year was the cherry on the cake – I worked really hard this year, both in Afghanistan and off the coast of Libya, and feel this is a just reward.'

Meanwhile, triumphing in the Amateur category was Brian Aitkenhead, who is a leading airman in the Navy's Survival Equipment division, based at RNAS Culdrose in Cornwall.

This year's entries ranged from the warzones of Afghanistan to warships patrolling the world's oceans, and covered people, places and events.

A spokesman for the competition said: 'The Royal Navy and Royal Marines are routinely deployed on operations all around the world, and the stunning images highlight the diversity of these naval operations.'

The 50-year-old contest is named after HMS Peregrine Royal Naval Air Station in Sussex.



## SNAP SHOTS

● Japan's digital camera output fell around 30% in April, compared to the same month the year before, official figures show. Total digital stills camera production dropped 29.2% in unit terms and 29.6% in value, according to figures released by the Camera & Imaging Products Association (CIPA). Cameras with interchangeable lenses suffered the largest reduction in output, plunging 36.8%, while compact cameras declined 28.2%. The Joint Photolmaging Enterprises Association blamed the slowdown on the 11 March earthquake, which hit the supply chain and transport system, forcing manufacturers to stop or reduce production. The figures are based on production by CIPA members, including their overseas production.

● A press photographer was reportedly shot during violence in Belfast, Northern Ireland, last month. The Press Association news agency confirmed that one of its photographers, Niall Carson, was shot in the leg. He was taken to hospital where he underwent minor surgery.



## Do you have a story?

Contact Chris Cheesman  
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Brian May's Brief History of 3D was screened on Sky 3D on 7 July

# CRAZY LITTLE THING CALLED 3D

Queen legend **Brian May** tells AP news editor Chris Cheesman how a passion for stereo cards led to talks with Fujifilm

**BRIAN** May's enduring rock-star status is signalled by the trademark hair and PR girls aplenty buzzing around the lobby of a swanky hotel in Soho, London.

Armed with a PhD in astrophysics, the lead guitarist for a band reputed to have sold 300 million albums is, however, disarmingly grounded on first meeting.

Brian May CBE is also reassuringly open, not a trait he associates with the stereoscopic clubs of this world, which, he concedes, are akin to a 'kind of secret society'.

Not that he minds. Like an obsessed fan with the best seat in a highly specialised arena, this unabashed 3D disciple seems to revel in his role as the public face of stereoscopic photography.

May's lust for the third dimension began as a boy when he collected stereo cards given away free with packets of Weetabix cereal.

'This is a passion I have had for most of my life... The first time I saw the magic I was completely transported,' he remembers.

Seeking out like-minded enthusiasts, May first joined the Stereoscopic Society around 40 years ago, where he pursued an interest in 35mm-format stereo slides.

The 3D flame has remained undimmed ever since – emerging unscathed from tours with Queen during the 1970s and 1980s when, the morning after the night before, he would scour dealers for new stereoscopic treasures.

'I always carried a stereo camera with me in the Queen days,' he says, insisting his

hobby was not simply a release from the rigours of life on the road.

'It was just a twin path. No, I never got bored on tour and I never got to the point where I wanted to get away,' he reflects.

'It was purely "here is another great passion" and something which I could follow in a way no-one else could, I suppose.

'I was able to travel the world because of Queen, and what was going on, and so I had access to people who were interested in my hobby, if you like, all round the world.'

So, did his fellow band members Freddie Mercury, Roger Taylor and John Deacon share May's fascination for 3D? 'They did enjoy it, yes. I showed them quite a few things when I was collecting,' he recalls.

'Obviously, they didn't get obsessed like me but they liked it, yes, absolutely.

'Freddie was kind of obsessed with his Polaroid camera when he first got it. He loved the fact you could take a picture and you could see it immediately, so he was taking all his friends and enjoying the moment.'

## TALKS WITH FUJIFILM

**MAY** is a fully paid-up fan of Fujifilm's 3D digital stills camera, the FinePix Real 3D W1. It enables the user to view the captured 3D image on its built-in screen, without the need to wear special glasses, an aspect that appeals to this 3D aficionado.

'It's magical. I love it. It's a wonderful toy...' The image quality, May asserts, is 'just about good enough, if you are careful', to make decent 3D slides for the 'owl' stereo viewer he designed to

## LITTLE BLACK BOOK

The globetrotting songwriter would log details of the stereo dealers, fellow enthusiasts and collectors he met along the way, in his 'little black book'.

'I think I still have it somewhere. It's a bit out of date now but some of those people I keep up with. It's been rather nice.'

As a renowned collector he has amassed 'tens of thousands' of stereo cards – and he is not done yet, though the rate has slowed. 'I've been to a lot of auctions in my time... and, of course, you can buy them hundreds at a time, particularly the 1900s ones, which are my speciality...'

Many of the 19th-century stereo cards, he explains, were created from scenes captured in Britain, and 'tell a story'.

'You had landscapes, portraits and there was a very big business for people making what became known as "sentimental stereo cards" ...'

## BACK IN THE SPOTLIGHT

Fast-forward to 2011 and a screening room inside the W Hotel, just off Leicester Square. May is back in the spotlight to publicise a documentary for Sky TV called *Brian May's Brief History of 3D*.

In the programme, May explains how the stereo image became popular in the 1850s – largely thanks to the discovery of modern photography that followed Charles Wheatstone's invention of a stereoscopic viewer in 1838.

After Louis Daguerre and William Henry Fox Talbot revealed their respective photographic processes in 1839, photographers were dispatched far and wide to capture scenes that could be made into stereoscopic cards.

By 1858 – at the height of the 3D craze – the London Stereoscopic Company reportedly had more than 100,000 pictures for sale and a New York manufacturer claimed to be churning out 23,000 a day.

But the format's popularity waned in the late 1860s and 1870s, not helped by photographers such as Eadweard Muybridge, whose interest veered towards the moving image.

● The interview continues next week

go with a book on 3D photography, published two years ago. 'You can put any of the classic stereo cards in there, daguerreotypes, slides – and I can make something similar to that from the Fuji camera.'

May has even tried to persuade Fujifilm to produce – with his input – stereo cards for the mass market. However, this particular project has yet to move on to the next dimension. 'We are still talking,' he stresses.



AP  
THIS  
WEEK  
IN...

1906

The growth of the motor car was a thorn in the side of many photographers it seemed, as AP pointed out this week in 1906. 'Dust, now so much in evidence all over the country, excepting, maybe, in some few leafy dells far away from the high roads, is an enemy to be fought against; but high roads of today are more dusty than was ever the case before, because the broad, cushion-like tyres of the motor cars act as centrifugal dust pumps... Dust penetrates all ordinary photographic apparatus, such as magazine cameras and dark slides...'

Leeds photographers have lost a good friend and sympathetic adviser by the death of Mr. Gilbert Foster, K.B.A., who, though for long suffering from an illness from the fatal effects of which there could be no escape, has bravely continued working with his brush until a very short time before his death, at the age of 51, at his residence, Beechwood, Halton, near Leeds. Mr. Gilbert Foster was often to be seen at the lectures of the Leeds Photographic Society, and ever ready to advise and help those who sought his aid.

The index to the volume of THE AMATEUR PHOTOGRAPHER just completed (vol. 43), will be ready within the next few days, and we shall be pleased to send a copy to any of our readers on receipt of twopence.

Dust, now so much in evidence all over the country, excepting, maybe, in some few leafy dells far away from the high roads, is an enemy to be fought against; but high roads of to-day are more dusty than was ever the case before, because the broad, cushion-like tyres of the motor cars act as centrifugal dust pumps. Here we have an illustration of the fact that every advance in technics brings with it some disadvantage or trouble, and it is as useless to inveigh against technical innovations as it is useful to strive to meet the minor troubles that arise. Dust penetrates all ordinary photographic apparatus, such as magazine cameras and dark slides, mainly because the constant changes in barometric pressure pump air in and out of enclosed places, and when forced into an enclosure, the dust soon settles

soft fibre excellent of these shaken in focussing grapher and shoo up, it is Pasteur

Until Amateur photogri example eluding silver p landsca

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## SNAP SHOTS

● BBC Radio aired a lively debate on street photography last month. The discussion, broadcast on BBC Radio West Midlands, focused on whether photographers should be stopped from taking photos in public. During the programme one listener phoned in to say that he had been approached by a member of the public after taking a photo of a council house. Another said he was banned from taking a photo of his son swimming. The show coincided with a Birmingham exhibition of street photos by Magnum agency photographers. Contributors to the show included AP news editor Chris Cheesman.

● Fujifilm has released new firmware for its FinePix X100 camera, containing a list of 23 claimed improvements. Among the tweaks on board firmware version 1.10 is the improvement of image quality on 'mainly shadow tone (dark area)', when dynamic range is set to 200% or 400% in Velvia/Astia mode. Meanwhile, in aperture and shutter priority, adjustments can now be made in 1/3-stop increments. Also, the red-eye removal option can now be switched on or off when recording images in raw format.



**Do you have a story?**

Contact Chris Cheesman  
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amateurphotographer  
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## Rights review backlash

# SCEPTICISM GREET'S 'ONLINE COPYRIGHT SHOP'



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### THE GOVERNMENT

should legalise the use of images where the copyright owner cannot be traced, recommends a review of the intellectual property system.

Announced recently, the Hargreaves Report suggests ways copyright could be improved to boost the UK's 'innovation and growth'.

The report – *Digital Opportunity: A Review of Intellectual Property and Growth* – tackles the controversial issue of 'orphan works', a term that refers to copyrighted materials, the owner of which cannot be identified or traced.

Among key recommendations is the creation of a 'Digital Copyright Exchange' to be headed by a Government-appointed 'senior figure' and introduced by the end of next year.

The review, led by Professor Ian Hargreaves, describes the Digital Copyright Exchange as a 'digital marketplace where licences in copyright content can be readily bought and sold, a sort of online copyright shop'.

On orphan works, the review states: 'The Government should legislate to enable licensing of orphan works. This should establish extended collective licensing for mass licensing of orphan works, and a clearance procedure for the use of individual works.'

It adds: 'In both cases, a work should only be treated as an orphan if it cannot be found by search of the databases involved in the proposed Digital Copyright Exchange.'

However, image rights campaign group Stop43 fears that a Digital Copyright Exchange will lead to a 'two-tier' copyright system.

Responding to the six-month review, a Stop43 spokesman said that a Digital Copyright Exchange would 'foster the idea that any intellectual property not registered can be assumed to be treated as orphan...'

The Association of Photographers (AoP) also voiced disappointment, saying that the idea for a Digital Copyright Exchange is 'scant on detail and potentially fraught with problems'.

The AoP said it wants an upcoming EU directive to allow orphan works to be used only on a 'non-commercial, cultural-use basis'.

While it welcomed the idea of a Digital Copyright Exchange, the Confederation of British Industry's chief policy director Katja Hall said: 'Robust copyright protection should be available to all and preferential enforcement action for material

registered on the Digital Copyright Exchange must be avoided.

'Instead, the Exchange should be a collaboration between the content creators and the technology sector.'

The AoP had also hoped the report would propose a strengthening of moral rights legislation.

AoP executive director Gwen Thomas said: 'To ignore the obvious need for the strengthening of existing moral rights to give creators an automatic, unwaivable right to a credit – before introducing another system to address orphan works – is remiss at best.'

Announcing his report in May, Hargreaves said: 'In recent years, the UK has failed to make the changes needed to modernise copyright law, for which we will pay an increasing economic price as we make our way into the third decade of the commercial internet.'

The review was announced by Prime Minister David Cameron last year.



## Club news from around the country

# CLUBNEWS

### LONDON SALON OF PHOTOGRAPHY

The salon will be staging its 100th exhibition on 30 July (2.30pm-5pm) at Mark Mason Hall, 86 St James Street, London SW1A 1PL. It will also run from 1-5 August and 8-11 August (9am-5pm). Visit [www.londonsalon.org](http://www.londonsalon.org).

### PENRYN CAMERA CLUB

President John Winchester has announced that the club's new vice president is Derek Godridge, a position awarded in recognition of his hard work and dedication, reports the *Falmouth and Penryn Packet*. For club details visit [www.penryncameraclub.org.uk](http://www.penryncameraclub.org.uk).



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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



## American Studies

Photographs by Jim Dow  
Powerhouse Books, £28.99, 135 pages,  
hardback, ISBN 978-1-57687-565-0



**THINK** of the American landscape and your mind is likely to conjure up the sweeping monochromatic panoramas of the American West, captured so beautifully through the lens of Ansel Adams. To photographer Jim Dow the word landscape means something different. Dow sees landscapes as those places that carry the markings and debris of human presence.

The book draws together various shots of signs, billboards, barber shops, pool halls, bars and motels. Crucially, every shot seems to carry an implied history, something suggested by the markings and objects within the environment. The narrative possibilities are numerous. The images are largely devoid of people, but when people are included they are shot using a slow shutter speed, rendering them as abstract spectral inhabitants of the space. The images perhaps lose momentum in the

## BOOK



inclusion of a number of wall murals; their blandness almost undermines the captivating detail of the surrounding 'landscapes'. Regardless, *American Studies* is a rich body of work that opens up the scope of what can be accomplished in the landscape genre. It's a bold and intriguing collection.



## EXHIBITION

### David Spero: Churches

Until 4 September. Gallery Two, National Media Museum, Bradford, West Yorkshire BN1 1NQ. Tel: 0844 856 3797. Website: [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk). Open Tues-Sun 10am-6pm. Admission free

### Duffy... Photographer

by Chris Duffy  
ACC Editions, £45, 208 pages,  
hardback, ISBN 978-1-85149-657-0



**BRIAN** Duffy is best known as an innovator of documentary fashion photography. What Duffy

brought to the genre is a true vibrancy and daring that had been sorely lacking in much previous fashion and celebrity imagery. Duffy's photographs perfectly encapsulated Britain's dynamic state of flux during the 1960s and 1970s as attitudes began to shift and creative visions were nurtured in the previously conservative world of photography. Perhaps his best-known image was taken for the cover of David Bowie's 1973 album *Aladdin Sane*, an artist he was to work with again in 1980 when he shot Bowie dressed in Pierrot attire for the album *Scary Monsters (and Super Creeps)* (see picture, right).

In 1979, Duffy quit photography and notoriously set fire to many of his negatives. But after months of research his son Chris was able to rescue and rediscover much of his father's most iconic work and compile them into this excellent retrospective. *Duffy... Photographer* is a genuine treasure.



## BOOK

<http://lightbox.time.com>

## WEBSITE





© DAVID SPERO



**FOR MOST** of us, churches are synonymous with grand architecture, hallowed grounds and vivid stained-glass windows. It's unlikely that you think of a garage, pub or an office block. Yet these are the contemporary churches that David Spero has captured through his lens on his

travels around Britain. Pop-up churches are rife throughout London and appear in the strangest of locations – including industrial estates, shopping parades, houses, cinemas and even above pubs. It's a very modern phenomenon, and one that almost exists on the periphery of social consciousness. The locations are innocuous and unremarkable; the kinds of locations that you could walk past every day without noticing.

Spero's project grew out of his interest in faith and evangelicalism, when he began to notice, quite by chance, the number of buildings being co-opted into churches. The project speaks clearly about the adaptability of faith and the obvious demand there still is for it, despite a growing secular consensus within society. Spero's work is at once intriguing and amusing, and as a result is well worth a view.

© DUFFY ARCHIVE



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**LIGHTBOX** is a relatively new blog that is managed by *Time Magazine's* photo department. In the site's own words, the featured text and photographs will 'explore how photography, video and the culture of images define today's world'. The site gives viewers a behind-the-scenes look at *Time's* photography and allows them to explore the visual side of the world's current events.

The magazine is famous for its 'front line'

journalism, and as a result this collection of imagery is often powerful and provocative. One excellent feature is the round-up of the best images from the week in news so viewers can keep abreast of current affairs through the most significant photographs taken in the past few days. Users can also comment on the images and offer their own interpretation or personal stories with regards to the events on display. For anyone interested in photojournalism, this site is essential.

# CONDENSED READING

## A round-up of the latest photography books on the market



● **DIGITAL SLR EXPOSURE TIPS** edited by Steve Luck, £4.99 Book number two in Ilex's Camera Bag Companions series serves as a quick and easy reference guide to the subject of exposure. The information is undeniably helpful but, as was the case with book number one (reviewed in AP 25 June), you have to wonder how many photographers are going to take this book out into the field.



● **THE LANDSCAPE PHOTOGRAPHY WORKSHOP** by Ross Hoddinott and Mark Bauer, £16.99 This thorough tutorial on shooting landscapes is a decent exploration of a popular genre. The information doesn't stop at such concepts as composition and exposure; it also looks into post-processing, calibration, printing and paper types. It's an excellent start for anyone looking to capture the dramatic landscapes they encounter on location.



● **SIMPLY PHOTOSHOP ELEMENTS 9** by Mike Wooldridge, £10.99 Anyone who worries while looking at the many panels and options available in Adobe Photoshop Elements can rest easy: this book guides users through the basic steps of post-production. The book may not contain a lot of in-depth technical information, but that's the point, as it's instantly accessible and unfussy. Well worth a look.



● **STANLEY KUBRICK'S NAPOLEON** by Alison Castle, £44.99 This massive tome compiles the numerous documents, photographs and notes that formed the pre-production behind Stanley Kubrick's never-to-be historical epic *Napoleon*. Sadly, the project was shelved when it became clear that no studio would back a period drama at the time. Fascinating.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### RATHER ECCENTRIC

Recently, I was out with my two grandsons feeding the ducks in the pond at Newcastle Civic Centre. Near the pond is a stone plaque describing the time capsule buried beneath it. I was taking a shot of it when one of a group of guys sitting nearby approached and asked why I was taking a photo of the plaque. As we talked, I lined up a shot of a flower head lying in a pool of water on the concrete. The guy's puzzled expression led to my advising him never to try and understand a photographer's choice of subject. He smiled and said he'd heard we photographers could be 'rather eccentric'.

He and his chums then went on their way. As they did, the bells fixed to their trousers rang out to the amusement of others sitting enjoying the sunshine. Yes, I, a photographer, had just been called an eccentric by – of all things – a morris dancer! That really will be something to tell my grandsons when they grow up.

**Mick Bidewell, Tyne & Wear**

\*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @dpcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### APOLOGY ACCEPTED

To follow up on my letter and your reply in AP 2 July (*Sort out the staff*) I would like to say that I have had not one but two phone calls from Steve Ford at Jacobs, apologising for the failure to act on my complaint about poor customer service. After his first phone call, I was happy that I'd been acknowledged, and at his assurances that steps had been taken to ensure that no other customer would be treated this way in future.

I was surprised when Steve phoned back five minutes later (he assured me he was not stalking me) and told me that on the instructions of his chairman he was sending me a £50 gift voucher to spend in store. He didn't have to do this as I was happy just

to receive the apology, but the generous gesture was accepted and will come in very handy. I have been assured that I won't have to enter the shop in disguise either!

It is great that Jacobs will be taking action to address the issue, but it is a shame that it has taken a letter to AP for that to happen, and it has cost the company more money to put it right.

I'd also like to say thank you to AP for helping with this situation. You give photographers a voice, and act as one too, and that is something to be proud of.

**Graeme Stewart, via email**

**All's well that ends well – Damien Demolder, Editor**

### THE RAW FACTS

My interest in digital photography began after reading an article by someone I still regard as a bit of digital guru: Tom Ang. I'm sure AP Editor Damien Demolder is equally worthy of guru status – but who are we to believe between him and Tom Ang regarding the use of raw?

In AP 2 July, Damien claimed that raw is the ultimate way to control what's in our image files. A couple of years back, though, I read a piece by Tom Ang in which he bluntly described raw as 'a waste of time'. I spoke with a professional wedding photographer who feels the same and always works with JPEGs. Life's too short to faff about with raw, is his attitude.

A friend who's also a fan of raw set up a test to prove his point: two shots of the same subject, one a JPEG, the other raw. I pride myself on my eyesight, while my friend insisted I needed an eye test because I could see very little difference between the two formats. Perhaps Tom Ang needs an eye test too.

**Mike Bowman, Tyne & Wear**

**A perfectly exposed, perfectly colour-corrected JPEG taken in good light with a good camera will be as good as a raw file. And that is why we need raw – Damien Demolder, Editor**

### THE INNOCENCE OF YOUTH

I had to smile when my well-meaning nephew sent me a *Computing for the over 50s* book for my 50th birthday. Where does this assumption that middle-aged people aren't bright enough to engage with computers or take digital photographs come from? Young minds aren't always bright minds, but older ones aren't necessarily dense either.

I shoot film in my old Pentax MX, which I then scan before working on the images in Photoshop CS4. I didn't own a computer until I was 48, and it was trial and error – not books or instruction manuals – that led to my present, and though I say it myself, rather impressive PC and CS4 skills.

I bought my dad, who's 70, a digital compact last year. He calls around to download his images onto my PC and then enhances and prints them to an excellent standard. I know several middle-aged photographers who shoot digital yet have no problems with computers or indeed any of today's technology. Well intended though they may be, books designed to help what my nephew flippantly calls 'old farts' with computers or digital imaging aren't necessary for many of us who have crossed

### What The Duck



<http://www.whattheduck.net/>





## IN MY VIEW

I just wanted to respond to something in your article about raw shooting (AP 2 July). You mention that Digital Photo Professional (DPP) is an excellent free raw converter provided by a camera manufacturer (Canon), but then you say that Nikon chooses to charge for its CaptureNX2. However, you have forgotten about ViewNX2, which is Nikon's free raw converter and is pretty comparable to DPP.

CaptureNX2 is in fact much more than a raw rendering tool, as it offers a fairly complete set of post-rendering, pixel-editing functions including adjustment layers, layer masks and blending modes (though the terminology is different). I see CaptureNX2 being much closer to Photoshop CS5 than DPP in the functionality it offers. Given this, I don't see any issue at all with Nikon charging for the software. Obviously, CS5 takes things several steps further and can do many things that CaptureNX2 can't, but for most photographers the Nikon software allows you to go all the way to a finished image.

**Phil Lane, via email**

**ViewNX2 has many improvements over the original version of ViewNX and does allow for editing control of raw files among its features. However, it is still not as comprehensive as Canon's free offering. As stated, the more advanced Capture NX2 comes at a price and, though it is an impressive piece of software, because of its price tag it competes more with the likes of Phase One's Capture One and Apple Aperture than the free bundled software – Mat Gallagher, deputy editor**

that fatal border into middle age.

**Sonia Rice, Tyne & Wear**

**When I've finished writing *Wet-plate photography for Whippersnappers*, I'll send you a copy. You can then hit him over the head with it – Damien Demolder, Editor**

## RAW MEAT AND POTATOES

I liked the first article on processing raw files (AP 2 July), and I look forward to the next instalments. There are many advantages to shooting in raw, and I may have found another one (although I am sure that someone else will have already found it too).

I have been asked to produce a photographic record of a flower festival. Sounds straightforward enough, but the lighting is quite difficult. To reliably control the risk of shake, I need to maintain 1/13sec or faster. I could turn the ISO up, but flower arrangements contain a lot of important little details so I cannot go higher than ISO 400. Without doubt a tripod is an absolutely great solution, allowing small apertures and great depth of field. However, not all of the displays were completed during the build-up, with some only finished just before the show opened. Once the public were admitted, tripods could not be used. Which is when poor lighting became a serious problem. I needed a 'get out of jail card', and shooting raw provided it. I found that if I underexposed the shot, then increased exposure in Adobe Camera Raw, the end result was a shake-free and perfectly exposed picture.

**David Price, West Midlands**

## CAFFEINE HIT

Thanks to the Chris Vere's letter of the week in AP 18 June, I know that after a few more cups of coffee I shall have a spare 72mm lens cap. Now, can anyone tell me which food or drink containers will provide the best lens caps for my old 36mm Elmar Leica lenses and 41.5mm Summitars?

**Oliver Hill, via email**

## STRANGE BEHAVIOUR

In his letter in AP 2 July, Alan Baker gave us the cautionary tale of a friend who sold his Mamiya 711 and scanner to purchase a Canon EOS 5D Mark II and became an 'evangelical' digital convert – until a 'catastrophic failure' of his computer left him with his new digital camera 'sitting idle' and memory cards full, with no means to use or 'download any new images'.

Meanwhile, Mr Baker continues 'working and scanning' his images taken on film he coincidentally had delivered on the very same day of his friend's catastrophe – enough film to feed his medium-format cameras for three or four months. It isn't explained, however, why the unfortunate Canon owner cannot just purchase more memory while waiting for the repairman (certainly cheaper than 120 Fujichrome Provia film per shot) or have access to the same third-party facilities that film owners employ for processing.

No matter. The immediate question raised by Mr Baker's letter has to be, what is the output for his Epson Perfection V750 Pro scans if not a computer?

**James Poyner, Lancashire**



# BACK CHAT

## AP reader Alan Carpenter is astonished at the ignorance shown by a photo sales assistant

**MY DAUGHTER** recently asked if I'd make a few prints from her friend Alicia's photo CD. They were pictures taken at a wedding with Alicia's brand-new digital compact. She'd had prints made locally but was disappointed with the results, hence the request I produce 'better' pictures.

Sadly, it was an impossible task. Following advice from the photo store assistant who'd sold her the compact, Alicia had resorted to using ISO 800 on the rather dull day of the wedding. 'Just stick it onto ISO 800 if the weather's crap,' had been his exact words when told the camera was to be used at a wedding. Anyone who knows about digital will tell you that ISO 800 on a compact costing £100 is a recipe for disaster – and particularly on such a one-off occasion.

So how come a trained store assistant didn't know something as simple as that? Or was he just dead set on making a sale? As I studied Alicia's mushy, noise-infested images, I understood her disappointment. Especially as it was her brother's wedding, after which he'd set off for a new life abroad. As a selling point to photo novices, features on inexpensive digital compacts like (supposed) good quality via high ISO and the dreaded digital zoom must sound extremely high-tech. Yet in practice they're anything but.

In Alicia's case, after telling the sales assistant she wanted the camera to photograph a wedding, she'd been swayed by his sales patter and believed that ISO 800 meant she would get high-quality shots. She'd also been misinformed that the camera would allow her to print up to A3 size, which again on a £100 compact is far from the case. Yet why wouldn't she believe it? It was her first ever camera and if a store assistant gave her advice on how to get good-quality pictures then isn't it logical she'd follow it?

For myself, I was livid at someone giving out such duff advice. Had she stuck to ISO 100 on the day then Alicia may have secured at least a few decent images rather than the disappointing results she got. Luckily, her mum had taken some good-quality shots at the wedding and I was able to supply Alicia with copies. But a young girl's first foray into the exciting world of digital photography – and on such a unique occasion – had been marred by ill-informed advice from a photo sales assistant.

It reminded me of the time many years back when, as a novice myself, a young assistant advised me that the almost snooker-cue-length 400mm telephoto lens I was about to buy should be used only with slow shutter speeds. Another more knowledgeable customer overheard and pointed out that fast shutter speeds are imperative when using long lenses.

The assistant shrugged his shoulders, smiled and replied, 'Same difference.' Just imagine if I had taken his advice.



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# Andy Rouse@AP

Thoughts from a wildlife photographer's world



**ANDY** Rouse will be holding a seminar, as part of the *Amateur Photographer* Photographic Seminar Series, on Wednesday 19 October at 6.30pm. He will be sharing the secrets of how he creates his stunning images, and sharing some insider hints and tips on how you can achieve your own spectacular shots.

Every delegate will enjoy a one-hour presentation, including a Q&A session, followed by a gathering afterwards with the editorial team, where you can buy a signed Andy Rouse book. Tickets are on a first-come, first-served basis, and cost £29.99 per person, including a goody bag and a glass of wine. The event will be at IPC Media's Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Andy and AP Editor Damien Demolder will also be hosting group critiques prior to the seminar at an additional cost of £35, although those attending the seminar will only have to pay £25. To book either the seminar or a place on the critique session, call Charlene Baker on 0203 148 4326 or email [spadmin@ipcmedia.com](mailto:spadmin@ipcmedia.com) with the words 'Andy Rouse Seminar' in the subject line.



**ANDY ROUSE** is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at [www.andyrouse.co.uk](http://www.andyrouse.co.uk) and read his blog at [www.andyrouse.co.uk/blog.asp](http://www.andyrouse.co.uk/blog.asp). You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

**Nosey visitors are the bane of Andy's life when he's out trying to photograph rare species**

## DO NOT DISTURB



**I OFTEN** wonder what it would have been like being a professional wildlife photographer 50 years ago. From a marketing

perspective it would have been tough, as there wasn't a demand for high-quality images. However, in some ways it would have been much easier. For example, there would have been far fewer people prowling the countryside with cameras. This is a constant irritation of mine when working with rare species, as a disrespectful/nosey visitor can ruin a lot of hard work.

Take my little black grouse project. To minimise disturbance to the grouse I spent the night in the hide – my fourth in a row. All was going well, the grouse were performing, the sun was rising and I was anticipating some great pictures. Suddenly, the grouse flew off. I scanned the skies for a goshawk, the reeds for a fox... then I saw the culprit. Wearing a camera around his neck and a brand-new camouflage jacket, a guy was walking brazenly across the lek right in front of me. I was speechless – for a few seconds. Then I made him jump out of his skin by emerging from the hide and telling him exactly what I thought of his stunt. His excuse? He wanted to see the grouse flying and get a shot, so he decided to walk right up to them! Sadly, I doubt this will be the last ignorant person I encounter.

The thought of having this happening again has really affected my wildlife photography. I now search hard to find locations where I can be alone and work without disturbance. Over the past few weeks, for example, I have been trying to find a hen harrier nest site to work on. This

bird of prey is struggling to survive in the UK and I want to get some nice images of the male for the 2020Vision project. Hopefully, if more people see how stunning this bird is, we may have a chance of saving it. Anyway, some very nice people, dedicated bird of prey conservationists, have been helping me find nest sites I could work at. It's been a rollercoaster ride so far as foxes have predated two sites, with the chicks being killed at the nest and left there. Sadly, this is a common occurrence.

Then another site was found, but on closer inspection we saw that it was near a footpath and any hide would have been seen. So we had to scrap that idea, too, as anyone walking up to it could spook the harriers at the nest with dire consequences.

Happily, a great nest site away from prying eyes has been found. However, we don't know how far advanced the chicks are, which is a vital consideration when putting up a hide. So I still have to recce the site. If I think it will work, I will have to call the licensing authority to get a Schedule 1 licence before putting up the hide. Luckily, I know the people there, and these are good rules to protect a species that needs help.

So I will let you know how I get on. As yet, I don't have a hen harrier picture to show you, so I'll instead show you a black grouse I took just before the idiot showed up. As photographers we all need to respect each other so, please, if you ever see a hide, don't just walk up to it. Inside may be a tired wildlife photographer who has spent a long time waiting, usually fruitlessly, for something to appear – and you won't be it. **AP**

**It is vital not to disturb wild animals when photographing them, as doing so is ignorant and can have disastrous consequences**



© ANDY ROUSE



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# PHOTO INSIGHT



## DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



Dave will be taking part in the Masters Of Vision landscape exhibition alongside *Amateur Photographer* Editor Damien Demolder from 30 July. The exhibition will be held in Southwell Minster, Southwell, Nottinghamshire, and will run for the duration of August. Dave will be bringing The Dave Noton Roadshow to the Southwell on the evening of Saturday 30th July. For more information please visit: <http://www.mastersofvision.co.uk/>

**David Noton explains how he combined diagonals, reflections and muted light for this image of Emerald Lake in Yoho National Park, British Colombia, Canada**

**I TOOK** this image at Emerald Lake in Canada after four days 'working' this picturesque location. It is a truly idyllic place. I was in western Canada for the best part of a month and had started my trip at Emerald Lake, a place I had first visited ten years ago. I thought it a fantastic location then – I still do – and had vowed to return. My wife and I went back and stayed in a lodge that overlooked the lake. Before we'd gone to Canada we'd had a busy time with work, so we had resolved to come to the lake and stay here for four days, working this one location to really try to get the most out of it.

The beautiful rocky lake with its glacial waters is sublime. I walked around the lake knowing I needed to find a spot where I could get down the water's edge without having to contend with any irritating or overhanging details, such as stray foliage or unsightly deadwood. At the same time I wanted some interesting details in the foreground. It was an exercise in location scouting. I found this spot with a couple of appealing bits of driftwood, which I knew I could work into a composition. This was also an exercise in patience and perseverance. The previous mornings I'd been faced with direct sunlight and no interesting detail in the sky.

On this particular morning, the light was muted and subtle; it was quite overcast but there were wonderful tones in the sky. The line of low clouds hanging over the lake was reflected in the calm water. The driftwood, cloud and its reflection, and the horizon slicing through the centre of the frame, create strong compositional lines. Bold lines that draw the eye into the picture are always strong compositional devices. If you look at the picture there are two 'V' shapes – the 'V' of the driftwood and the 'V' of the cloud cutting in from the left. These are two key elements that play an important role in pulling the composition together. I didn't want the image to be too busy, but at the same time I wanted to create a visually interesting composition. When composing a landscape image, scan the scene through the viewfinder from left to right and ask yourself if there is anything in the frame that doesn't deserve to be there. In this

case, fortunately, all the elements came together beautifully.

I was initially working with the piece of driftwood on the right-hand side, but then I decided to go wider and include the driftwood on the left – I thought this worked better visually, particularly as the cloud drifted in from the left. It was one of those beautiful mornings that got better and better, and I kept on exploring the photographic possibilities.

Generally, for a scene like this you want to make sure the exposure is balanced from

the bottom to the top of the frame. I used a 0.6 neutral density (ND) graduated filter aligned with the edge of the water. This had the effect of perfectly balancing the reflections with the sky in the top half of the frame. The colour of the glacial water – this very light blue tone – was how the water looked at the time. Glacial water really is this colour. The colour of the water becomes a feature of the picture. I also like the effect of the overcast light and the slightly subdued colours.

I wanted to capture the serenity and







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tranquillity of the scene. There are so many variables in natural light that you never stop learning about its properties. You don't always need to have direct light falling on a scene – sometimes overcast, lower-contrast light works better. If there had been bright sunshine this would have been a completely different picture. You could say that a little direct sunlight on the tops of the peaks would have lifted the picture, but this is down to personal taste.

I try to make decisions about exposure and composition, and how I'm going to

work the scene, before I look through the viewfinder or even pick up the camera. I was using a Canon EOS-1Ds Mark III with a 16–35mm lens and shooting fairly wide to emphasise the foreground. I had my camera mounted on a tripod and set to ISO 100, as I always do unless there is a real need to go higher. My exposure was 0.5secs. I calculated where I wanted my focus point to be and focused manually. In this shot, I wanted everything from the nearest detail in the driftwood to the mountains in the distance to be sharp. If anything between

these points had been soft it would have been distracting, so I had to take particular care. I used an aperture of f/11, which gave me sufficient depth of field. For landscape work, I believe you always need to carefully consider how much depth of field you need and then calculate what aperture and focusing point to use and focus manually.

On an overcast day it's easy to think, "The light's not good so I'll go back to bed," but if you get out there and keep working a scene you may be pleasantly surprised by what you come up with. **AP**

**David Noton**  
was talking to  
**Gemma Padley**



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# GET THE LOOK

# Colour infrared

SOFTWARE USED Adobe Photoshop CS5  
SKILL LEVEL   
TIME TO COMPLETE  20 minutes  
SYSTEM REQUIREMENTS Windows or Mac

**Tim Coleman** explains how to achieve a colour infrared effect, without the need for converting your camera

**THOSE** familiar with colour infrared photography will know it can take many forms due to the vast number of methods used to achieve it. Film users have a host of colour IR films and filters to choose from, and digital users can permanently adapt a DSLR body by removing the IR/UV blocking filter. In cameras like the Sigma SD14, this filter can easily be removed and refitted by hand.

Due to the sheer volume of styles, there are also many ways to replicate the effect using software. The results will never quite be the same – a regular image is captured using the visible spectrum of light as opposed to the invisible infrared spectrum of light – but with this technique we can achieve something very close.

Colour infrared works best with scenes that include a good section of foliage and a large area of sky. I'm using a JPEG file and will begin by preparing the image, getting all the levels correct.



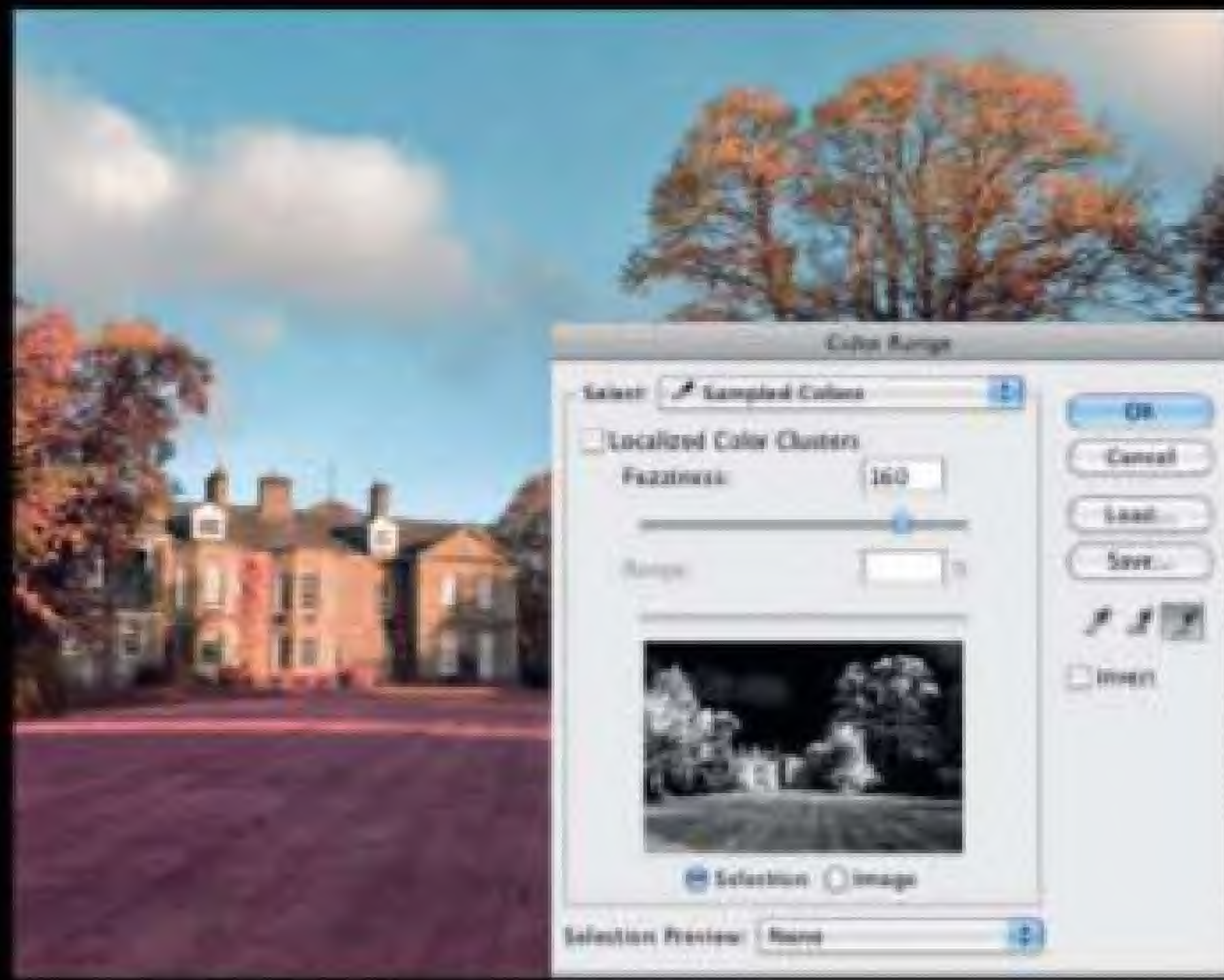




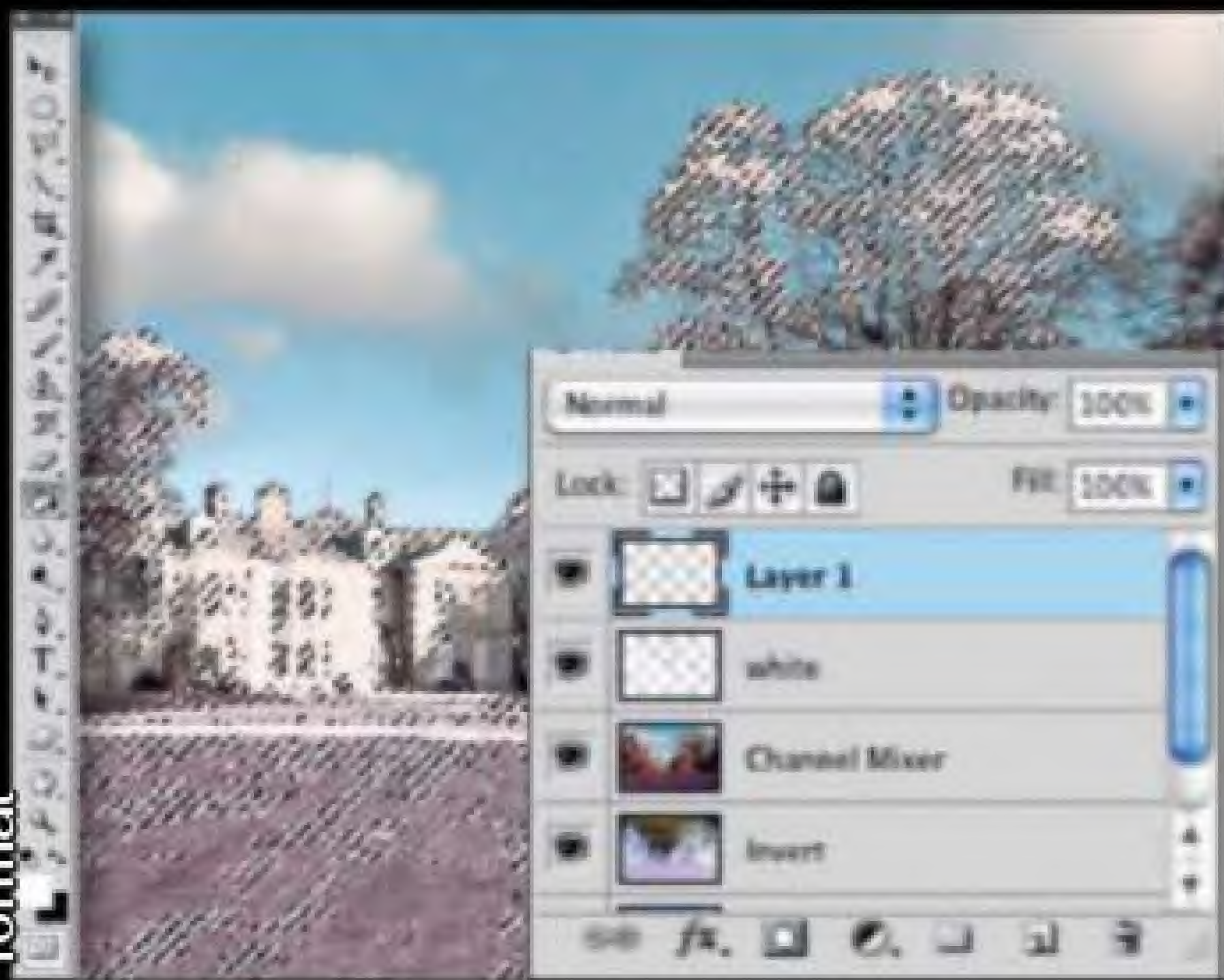
**1** The first part of this process is to copy the background layer (Layer>New>Layer via Copy) and name the new layer 'Invert'. Then select Image>Adjustments>Invert and set the layer's blending mode to Color. Now click Select>All, and then Edit>Copy Merged, followed by Edit>Paste to paste the selection. A new layer will appear – name it 'Channel Mixer'.



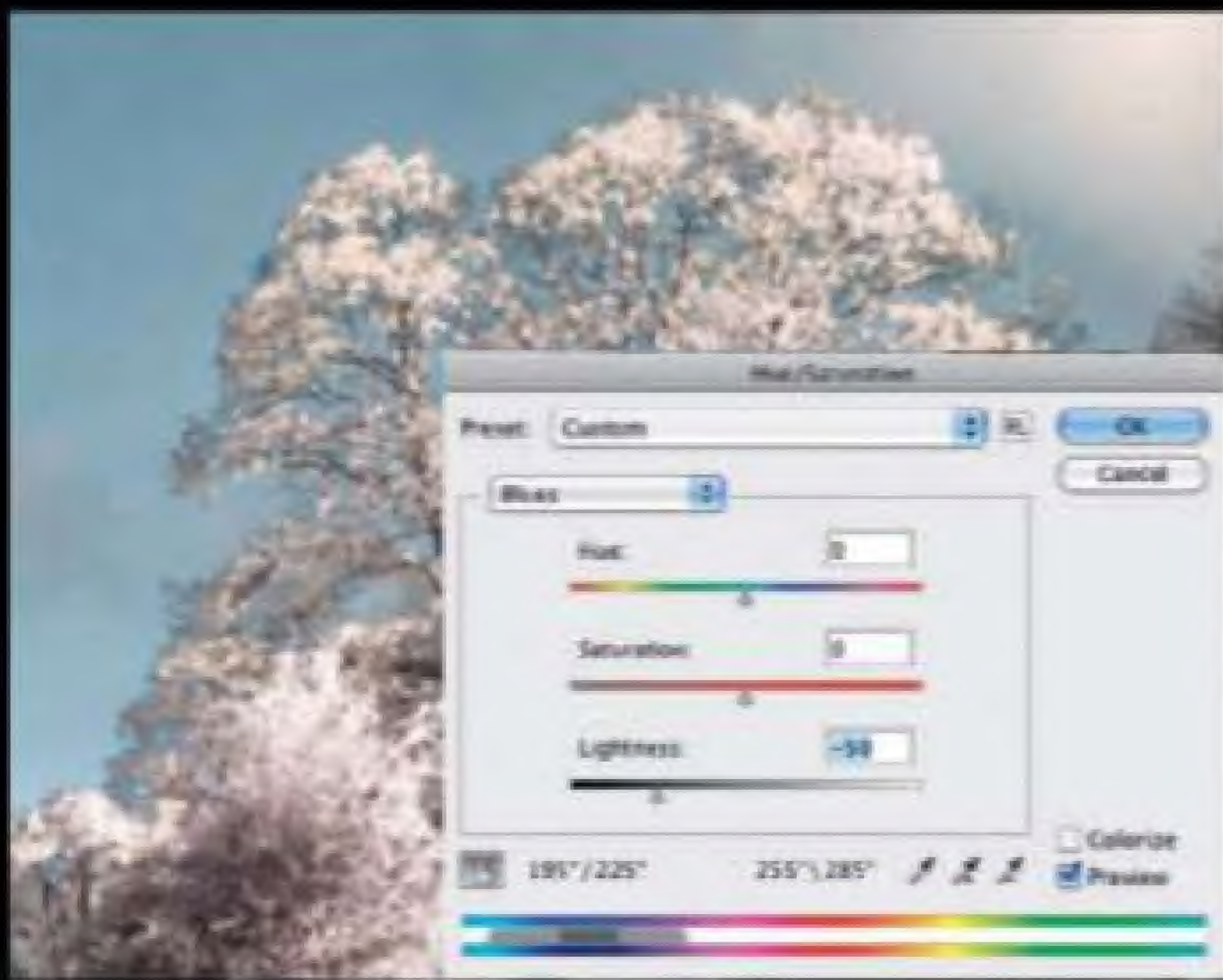
**2** Select Image>Adjustments>Channel Mixer. As a default, the Red Output Channel information is visible. Change the blue value to 100%, with red and green at 0%. Change to the Blue Output Channel, and set red to 100%, and blue and green to 0%, then click OK. The image will look similar to how it did at the beginning, except that the green areas now have a red hue.



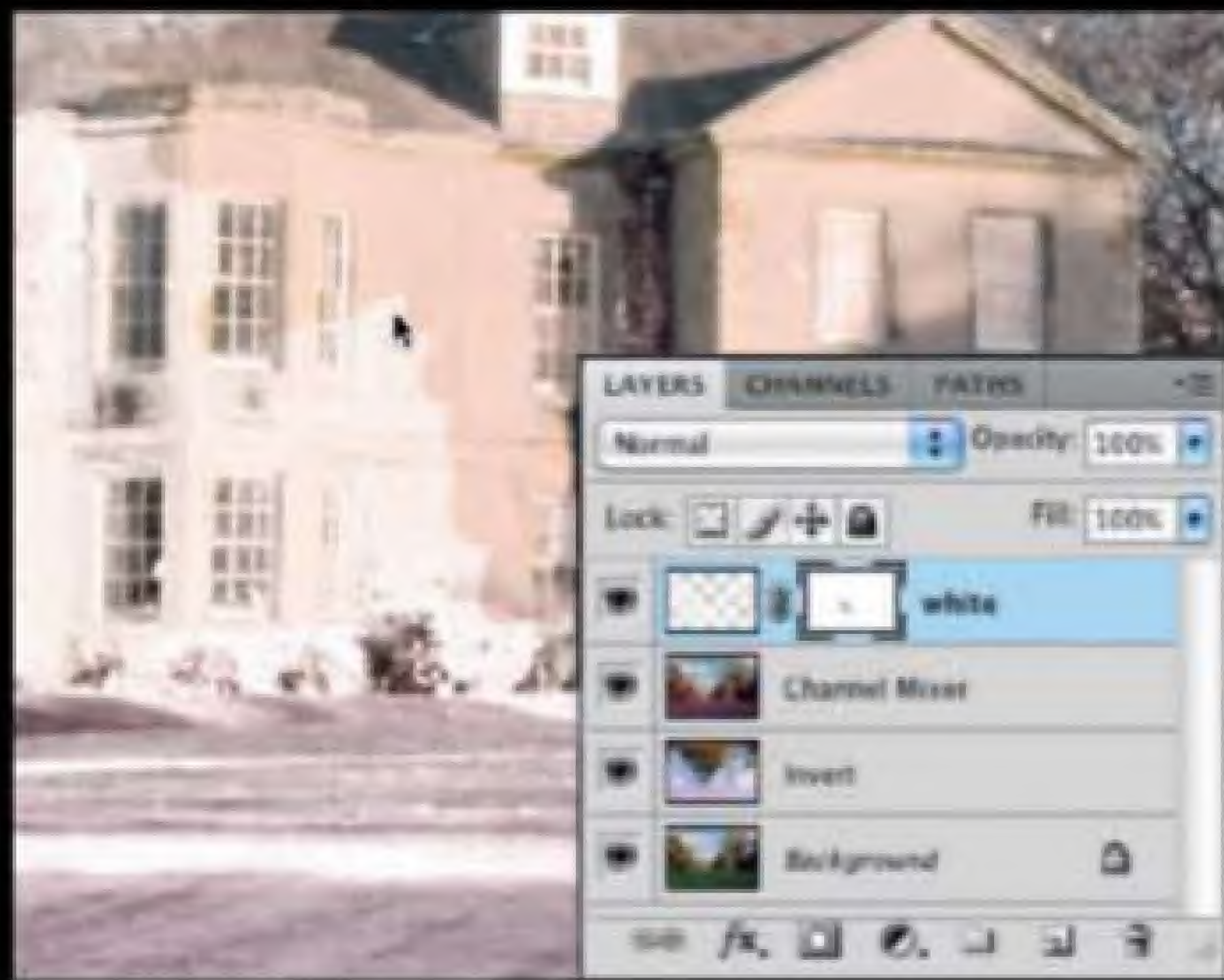
**3** We need to give the red areas a white overlay. To select all the red areas, click on Select>Color Range. Find a midtone in the red foliage area and click on it with the color picker. Use the '+' colour picker to add other red tones to the sample shown in the window (remove tones using the '-' colour picker). Adjust the Fuzziness slider to ensure that detail is still present in these selected areas. This will vary from image to image, but is typically somewhere between 70-170. Click OK.



**4** Create a new layer (Layer>New>Layer) and name it 'White'. Select the paint bucket tool in the tool palette and change the colour to white. Click on the image selection and the red areas will change to white. Click Select>Deselect to see the effect. The white areas now show a glow effect that is part of IR photography, and which can be added to further by double-clicking on the layer and checking the Outer Glow box. If too much image detail is blown out in these areas, reduce the opacity a little in the layers palette.



**5** Skies in colour IR images are darker and less saturated. Reselect the Channel Mixer layer and click Image>Adjustments>Hue/Saturation. Click on the hand icon in the bottom-left corner of the palette, then click on an area of the sky with the eyedropper – this will bring up the correct colour channel. Knock the lightness down to -50 on the slider. Select OK.



**6** Step 4 affected the house in the image to an unpleasant degree. Any unwanted results like this can be toned down a little. Reselect the white layer and add a layer mask. Using the Paint brush set to black with an opacity of around 35%, remove the extremity of the white.



**7** Go to Layer> Flatten image. Infrared photography is typically grainy. We can achieve this effect simply by using the Add noise filter (Filter>Noise>Add Noise). Check the monochromatic box and set Distribution to Gaussian. Around 5% on the slider is fine.



## ALTERNATIVE USES

Reproducing the look of various colour IR filters is achieved by tweaking the process. During step 4, rather than using white in the colour palette try red, and take the opacity down to about 40%, to reduce the saturation.





© TONY RICHARDS

© CHARLES TWIST

# Life through a Victorian lens

To celebrate the 150th birthday of Saltburn in North Yorkshire, photographers **Charles Twist** and **John Brewer** explored the magic and mystery of vintage lenses and Victorian-era wet-plate processing. **Oliver Atwell** talks to them

**WHEN** photographer Charles Twist was asked to contribute to the 150th birthday celebrations of the idyllic seaside resort of Saltburn-by-the-Sea in North Yorkshire, he had an idea to take it one stage further. He decided to put together a Festival of Victorian Photography that would find him and several contributors taking photographs of the town using

methods and equipment that dated from 150 years ago.

'When I was approached to take part in the Saltburn celebrations, I immediately began thinking along the lines of old equipment and image-printing processes,' says Charles. 'I'm interested in vintage cameras and brass lenses, and for the past five years I have been learning to

shoot large-format photography using a Linhof Technikardan 45s camera. I've been taking a lot of high-quality shots using Fujichrome Velvia 50 film and producing high-saturation landscape images. It was a format that I fell in love with rather quickly when I first began.'

However, Charles realised he needed to get a photographer on board who understood the image-making processes that were used all those years ago.

'Through a number of contacts the name that kept reoccurring was John Brewer, who is known for his extensive knowledge of historic photographic processes,' says Charles. 'When I spoke to him he was immediately enthusiastic and had a lot to offer.'

John joined Charles and around 20 people in Saltburn over two days, all of whom were keen to capture the character and flavour of the town.

'John demonstrated how to produce images using collodion wet-plate, salt print,

**Top: 'Tractor', wet-plate collodian process, ambrotype**

**Above: Capturing Saltburn through large-format photography and vintage lenses**





'Girl',  
wet-plate  
collodion  
process,  
tintype

© JOHN BREWER

cyanotype and Van Dyke brown processes,' says Charles. 'Using these techniques and vintage equipment, we were able to produce some fascinating images of the town. There are cliffs, moors, piers and atmospheric industrial areas. When you're shooting all these things through the lens of a large-format camera and producing high-quality results, it really gives you a thrill.'

#### LARGE-FORMAT GROUP

Charles's passion for large-format photography led him, along with a handful of others, to set up the UK Large Format Photography Group in 2005, an online forum for like-minded individuals with a passion for large-format photography (visit [www.lf-photo.org.uk](http://www.lf-photo.org.uk)).

'There was no real online communal force for large-format camera users,' says Charles. 'When we first set up the forum, we had around 20 members. Now we have more than 5,000. There's a big learning curve with large-format photography, so having a support network behind you is a massive help.'

Charles's attraction to large-format photography comes largely from the adaptability and movements of the camera body. 'In the past couple of years there's been a huge boom in tilt-and-shift lenses being fitted



Below: 'Saltburn  
Pier, study 1',  
salt print



© GRAHAM VASEY



© MARK JUDKIN

## WET-PLATE COLLODION

**JOHN** Brewer is renowned for his knowledge of historic photographic processes, and here he explains how to produce wet-plate collodion prints, while on pages 24-25 he looks at salt prints, Van Dyke brown prints and cyanotypes.

Frederick Scott Archer invented the wet-plate collodion process in 1851. Archer was a sculptor who used calotype photography (salt prints) as a way to document his work. He became unhappy with the results of the images and worked on finding an alternative that would produce better images. Eventually, he developed the wet-plate collodion process.

'The process involves flowing over a syrupy liquid called collodion in which two or more salts are dissolved over the glass plate,' says John. 'When the collodion has gelled over, it is put in a bath of silver nitrate. The bromides and iodides react with the silver nitrate to form light-sensitive silver bromide and silver iodide.'

Once you have the plate, it is loaded into a plate holder and exposed, often for several seconds.

'It's really important that all these steps are carried out before the plate dries, otherwise it will lose its sensitivity,' says John. 'It's crucial that you know exactly what it is you want to shoot.'

John points out that this process can be used to create either positives or negatives. 'As well as glass negatives, two types of positive can be made,' says John. 'Positives are actually negatives on glass with a dark backing. Positives on glass are known as ambrotypes (see picture above).'

Tintypes (see picture below), otherwise known as ferrotypes, are positive images on black japanned iron sheet, although some photographers use black-coated aluminium sheet.'



© GRAHAM VASEY



to digital cameras,' says Charles. 'People who enjoy the benefits of tilt-and-shift lenses are essentially seeing what makes large-format cameras so interesting. The ability to move the lens and expand your scope of coverage is an incredibly versatile function. It allows you to choose what you're going to have in focus and how you can represent perspective.'

## THE IMPERFECT PICTURE

Once Charles had explored the capabilities of his Linhof camera, he decided to extend his range of work by fitting old brass lenses to the camera body.

'The lenses that I was fitting onto the front of the camera didn't need any modification,' says Charles. 'They all fitted perfectly.'

On the day of the Saltburn shoot, Charles found himself working with three lenses: a Petzval f/4 from the 1860s; a Voigtlander Triplet from 1898 and a Rapid Rectilinear also from the 1860s.

'These old lenses produce images that carry an indefinable magical quality,' says Charles. 'There's a transition from the sharp areas to the out-of-focus areas on the edges of the image that is really quite abrupt. Where it's sharp you'll get a clear and distinguishable image, but on the edges you have a vignetting quality that renders those areas quite abstract. It's a fascinating quality that allows you to draw the viewer's eye to the central focal point.'

'These lenses are really being used in a way that they weren't actually meant to be used,' he continues. 'Photographers are shooting much larger formats of film than the lenses were designed for. In the early days photographers would have shot just



using the centre of the lens, but now people like that out-of-focus quality around the edges of the print. I suspect it's a reaction to the rise of digital photography. People just want to see something a little imperfect and unpredictable.'

Yet while the Saltburn group largely experimented with wet-plate processing, there was also time to work with some more modern methods.

'I shot some images using Adox CHS25 black & white film,' says Charles. 'Film has its advantages in terms of ease of use and storage. The wet-plate process has character, but if you're shooting using older lenses, particularly in an area like Saltburn, any image you produce is going to be something special.' **AP**



Left: John Brewer (left) demonstrates vintage printing processes

## SALT PRINTS

**THE SALT-PRINT** process (or calotype) was invented by William Henry Fox Talbot in 1839 and was the first method of printing that enabled multiple copies of images to be made.

'Salt prints (see above) were the first type of paper print used in photography,' says John. 'The process we used on the day of the Saltburn shoots was relatively straightforward. We took a piece of drawing or watercolour paper and coated it in a salt solution. Once the paper was dry we covered it in silver nitrate, which produced light-sensitive silver chloride in the paper.'

To produce a salt-print image, John placed a large-format negative on top of the paper and exposed it to sunlight.

'Sunlight varies in intensity,' says John. 'As a result, there's no standard exposure time, so we had to keep checking until it looked right. The paper was then rinsed and fixed as normal.'

'Pier', wet-plate collodian process, ambrotype



## VAN DYKE BROWN

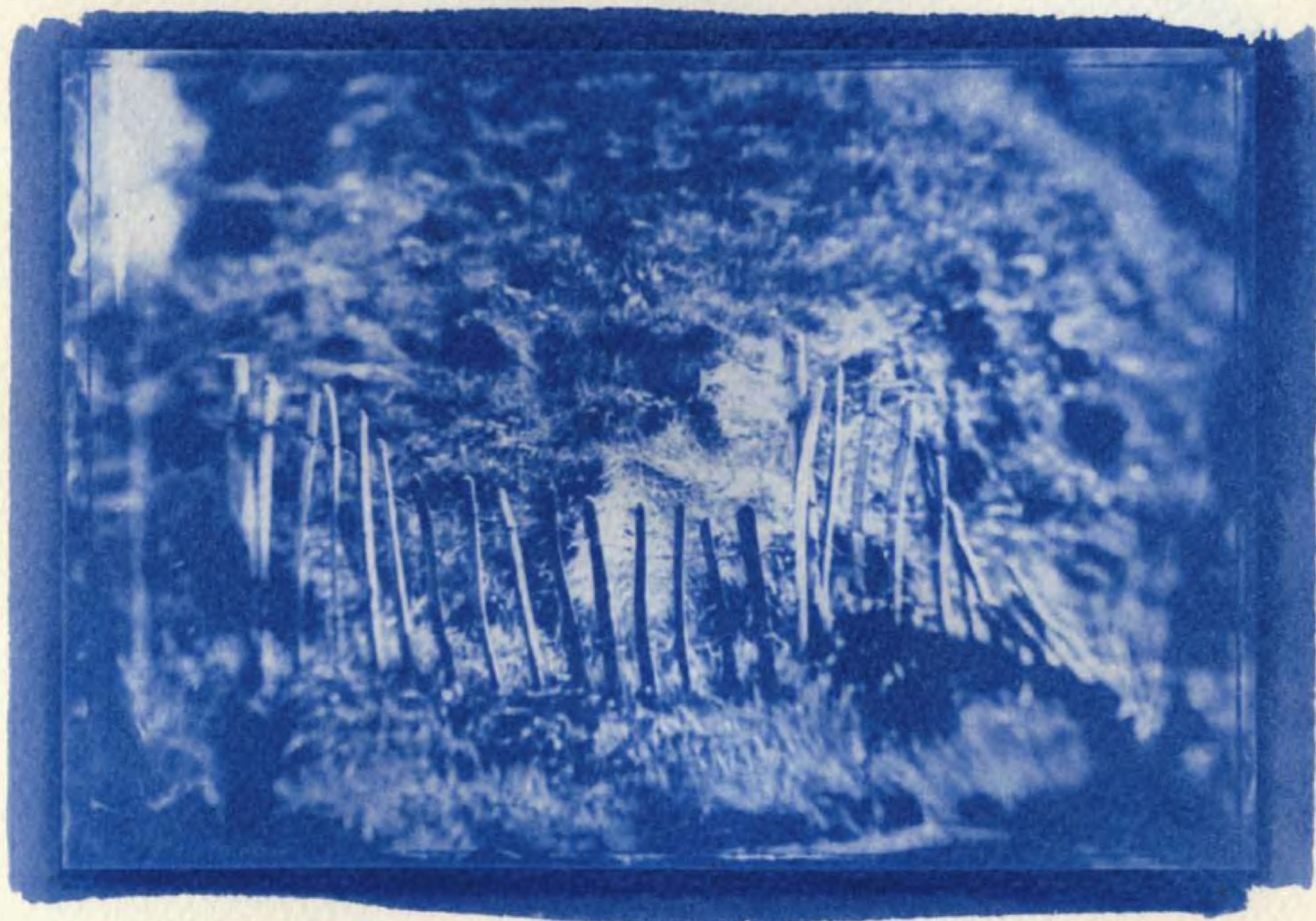
**THE VAN** Dyke brown print (see right) is a brown variant of the cyanotype and is based on the argentotype, which was invented by Sir John Herschel. The process uses tartaric acid, an iron salt and silver nitrate, in the sensitizer.

'The process is named after the brown pigment favoured by the Flemish painter Van Dyke,' says John. 'The technique is virtually identical to the cyanotype process, but it offers a different aesthetic.'

**A Festival of Victorian Photography** will be held until Friday 29 July at Artsbank, 29 Milton Street, Saltburn-by-the-Sea, North Yorkshire TS12 1DJ. Open Mon-Sat 10am-5pm, Sun 11am-5pm. Website: [www.artsbank.co.uk/cms/page/events](http://www.artsbank.co.uk/cms/page/events). Tel: 01287 625 300. Admission free.



© JOHN BREWER



## CYANOTYPES

**SIR JOHN** Herschel invented cyanotypes (see above) in 1842, although the process was developed as a means to preserve diagrams and notes – hence, the blueprints used in architecture.

‘It was Herschel’s friend Anna Atkins [considered the first female photographer] who first applied the process to photography when she began contact printing objects such as seaweed,’ says John. ‘She produced the first book to use photography called *Photographs of British Algae: Cyanotype Impressions*, which preceded Fox Talbot’s book *The Pencil of Nature*.’ The chemistry is normally coated onto paper, but cyanotypes can be printed onto other materials, such as cotton and glass.

‘Once the material is coated, it is left to dry in a dark area and then exposed using sunlight, which is usually 10–20 minutes on a bright day,’ says John. ‘The print should then be rinsed under running water to wash away any iron solution that has not reacted.’

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AP's expert guide to...

# Photographing toads

**THIS** year I made a conscious decision to work closer to home in a bid to reduce my carbon footprint. I am a big fan of life-cycle wildlife photography, which involves choosing one species and documenting the trials and tribulations of its life over a certain period of time. I find this approach refreshes my imagination and helps me structure my photographic year. Not all species are suited to this type of photography, as they may be rare and therefore difficult to find, but one creature that is ideal to photograph in this way is the common toad (*Bufo bufo*).

Common toads are sometimes confused with frogs. Toads have a lot in common with frogs in that they hibernate over winter,

Toads may not be the prettiest creatures, but they can make fantastic photographic subjects. **Paul Hobson** explains how to create toad images with impact

live in a vast array of habitats and breed in ponds in spring where they lay their spawn (although the spawn is in 'strings' rather than in 'clumps' as it is for frogs). However, they are also very different. Toads tend to walk rather than jump, and their skin is drier. They are also very warty. Their gold-flecked eyes contrast brilliantly with their dull skin, making them brilliant photographic subjects.

Toads are also relatively easy to find. Since they are slightly nocturnal, the best time to look for them is on damp evenings when the light levels start to fall, although you may come across them during the day. They are found in a wide range of environments, from sand dunes to moorland and farmland, as well as many private gardens (for advice on how to

**Common toad on moorland**  
Canon EOS-1D Mark III, 180mm, 1/100sec at f/8, ISO 400





➔ encourage toads into your garden, see page 30). In summers past I have come across a number of toads when out in the countryside. At other times I have come across toads in woodland. On these occasions, creating an image was a simple matter of finding a clump of photogenic moss to produce a simple toad portrait (see page 29).

Wildlife enthusiasts and local reptile and amphibian groups sometimes rescue toads from areas that are being redeveloped or where new roads are being built. Most of these toads are released back into the wild, but occasionally a few are kept to aid conservation research and education. For more information on toad organisations and toad enthusiasts local to you, try Googling 'UK toad conservation organisations'. The Amphibian and Reptile Groups of the UK is a good starting point ([www.arguk.org/useful-links](http://www.arguk.org/useful-links)). I 'borrowed' a rescued toad for the more complex images of the toad in front of the moon and on fungus (see page 30). To earn the trust of these people I have found it helpful to supply staff with images to promote their work.

## ETHICAL ISSUES

An issue that needs to be addressed is how much you should handle the toads. Photographic purists may argue that you should only ever photograph an animal in the wild, exactly as you find it, without touching or moving anything. I applaud this approach, but it can be very limiting. I have no ethical issues with picking up a toad and moving it to a more photogenic spot – it is how, where and when you do it that needs to be taken seriously. Toads can absorb chemicals



## NIGHT-TIME SHOTS

**TO CREATE** this image I placed the bucket with the toad warning sign stuck to it behind a toad as it crossed the road. I framed the shot so a car's headlights were in the background. The toad was not in danger at any time. To light the scene I used off-camera flash with a card tube around it – a rolled-up sheet of white card taped onto the end of the flashgun – to concentrate the beam onto one

area. I used my Canon EOS-1D Mark IV camera with a 16–35mm lens. I wanted the shot to have a dark feel to it and had experimented at home one evening to get a feel for the most suitable camera settings. I used ISO 1000, with a shutter speed of 1/125sec and aperture of f/5. This provided enough depth of field to show the surroundings and correctly expose the toad. I lay on the ground and used a beanbag for support. I worked on this image with a toad patrol group so I wasn't alone. To minimise any risks I took the image on the side of the road.

## SILHOUETTES

**ONE IMAGE** I wanted to capture was a silhouette of a toad as it crossed the road. This shot was more difficult to execute as the camera's autofocus struggled to lock onto the subject in the dark conditions.

A small torch can be used to help with focusing, but remember to switch it off just before you fire the shutter. On this occasion I used an aperture of f/4, which gave a nicely blurred background. I underexposed by a couple of stops to create a silhouette effect, although there is still some detail on the top of the toad's

body. Rim lighting adds a bit of sparkle to the image and is fairly easy to create. The key point is to have the main source of light (the car headlights) behind the toad and directed towards the camera. Make sure that the light does not shine directly onto the lens, otherwise it may create lens flare. A lens hood helps to reduce this.





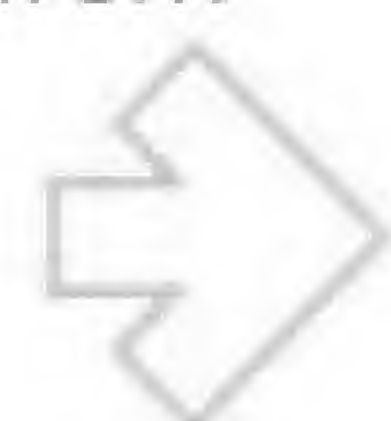
through their skin, so I always rinse my hands thoroughly in water before I pick one up. Once you have taken your images, always put the toad back where you found it and in a way that won't attract predators.

### STARTING THE PROJECT

As with all photography projects, a little planning is needed. I find researching the toads' behaviour allows me to predict the range of images I need to capture to tell the toad's story. You can start a life-cycle project any time from spring to autumn. Each season generates unique images.

In March, for example, toads leave hibernation and migrate across roads to nearby breeding ponds. Contact your local wildlife or reptile and amphibian group for information. In some areas during migration there can be dozens of toads crossing the road each evening, and in many parts of the UK toad-loving humans mount a nightly vigil helping them to cross the road safely. There are even toad crossing road signs to alert motorists.

I started my project by joining a toad patrol. I arranged to meet a group who were manning a toad road crossing and worked with them for an evening. I used a wideangle lens with my Canon EOS-1D Mark IV camera, and photographed from a low perspective to try to highlight this aspect of the human and toad worlds colliding (see left).



**'I have no ethical issues with picking up a toad and moving it to a more photogenic spot'**



**Common toad on moss**  
Canon EOS-1D Mark IV,  
180mm, 1/400sec at  
f/8, ISO 500



ALL PHOTOGRAPHS © PAUL HOBSON

## ABSTRACTS

**THESE** more abstract images of a toad with a road sign behind it were fairly easy to do. I found a toad in broad daylight, on a path next to a breeding pond in a Sheffield park not far from where I live. I created the sign by printing out a copy on my computer and laminating it so any water wouldn't cause the paper to bubble. It was simply a matter of asking someone to hold the sign behind the toad as it sat on the path. I set my Canon EOS-1D Mark IV to ISO 400 and played with different aperture settings. I found that f/4 gave a blurred but recognisable sign, but I also tried stopping down to see if I could pull the sign into sharper focus. I wanted a low perspective so I placed my camera with a 180mm macro lens on a beanbag and lay on the path.





## COMPOSITION

The key to successful photographs is in the composition. I wanted to try to create images that were a little different. If you are trying to highlight the toad in a simple portrait, often a soft blurred background helps to draw the viewer's eye to the toad. Large apertures such as f/4 or f/5.6 help to push the background out of focus and minimise distracting elements like twigs or grass stalks. I never forget that the background is as important as the subject. However, in this project I wanted both eye-catching portraits as well as environmental shots, such as the toad with the bucket (see page 28). Here, I tried placing the bucket in different positions. I also had to decide how much I wanted the bucket to be in focus. I found that wideangle lenses worked better with these images, whereas longer lenses like a 180mm macro were better for portraits.

The rule of thirds is always an excellent starting point. Think of the frame as divided into nine equal parts by two lines running horizontally and two vertically. Placing the main subject along these lines or their intersections generally creates a more attractive composition. Think also about where the toad is looking. You want it to be looking *into* the space in the image, not out of the image. As with all wildlife photography it's important to get the toad's eyes sharp, so concentrate on getting the focus point over these. **AP**

To see more of Paul's images visit [www.paulhobson.co.uk](http://www.paulhobson.co.uk). Paul also runs our free wildlife Masterclasses. For information on how to take part visit [www.amateurphotographer.co.uk/masterclass](http://www.amateurphotographer.co.uk/masterclass)



## MOONLIGHTING

**ANOTHER** image I had in mind was of a silhouetted toad against the moon, and this proved to be the most difficult photograph to get. At certain times of the year the moon is closer to the earth than usual and appears larger and brighter. This happens once a month, but you may need to wait until it also coincides with a full moon. When this occurs the moon is visibly larger in the sky, so giving a larger moon in your image.

I needed the moon to be low on the horizon on a dark, clear night. I had to wait a long time before I had a decent chance to create this image. At the allotted hour (in this case about 7pm) the moon rose spectacularly. I carefully placed the toad on a mossy piece of wood on a tabletop so it sat proud and lined up with the moon. I'd had a practice run and discovered that I needed at least a 300mm lens plus a 1.4x converter to capture the image of the toad against the moon at a fairly decent size. My experiments had shown that even at f/32 on my 300mm lens plus a converter I could not get the toad sharp and retain any detail in the moon. In the end I used ISO 2000, an aperture of f/32 and a 1/20sec exposure, so the camera had to be steady on a tripod. I opted to use the mirror lock-up with a cable release.

## TOP TIPS

### WHERE TO FIND TOADS

Toads are found in numerous habitats across the UK and are very common. Toads are generally nocturnal, but I have often found them in the open air in broad daylight. Woods and gardens are usually good places to look, particularly after dark on damp evenings. The best place to start, though, is probably at one of their traditional breeding ponds. These are usually fairly large ponds and can be found by asking your local wildlife or reptile and amphibian group.

### HOW TO ENCOURAGE TOADS INTO YOUR GARDEN

You can encourage toads to take up residence in your garden in a number of ways. They need plenty of hiding places, such as old logs or loose piles of stones. Compost heaps are good because they attract lots of insects and worms for food. Areas of long grass or wild areas can also help, and if you can garden without chemicals the insect and worm population should increase. A pond is always a good way to encourage a variety of wildlife, but don't expect toads to always breed there – frogs will, but toads seem to be more choosy.

### THE EQUIPMENT YOU WILL NEED

You can achieve excellent toad images with a good compact camera, although I prefer to use a DSLR with a range of lenses, including a wideangle zoom (16-35mm), a mid-zoom (70-200mm) and a macro lens (100mm or 180mm macro). A flashgun also helps (although be conscious of not overusing the flash and so risk causing harm to the toad). A card tube can create some really nice spot lighting. Try to hold your camera still to avoid camera shake, or use a tripod with the legs opened out flat or a beanbag.

**PERHAPS** one of the most iconic images of a toad is it sitting on a toadstool – more iconic still, a toad sitting on the gorgeous red and white spotted fly agaric toadstool. There are many types of woodland across the UK where fly agaric toadstools are found, particularly woods with lots of birch or pine. It is also a long-life fungus, so once discovered it is likely to be there in the autumn in years to come.

I visited a number of sites in October, including many ancient woods in Sheffield, and when I found one with a good range of fly agaric toadstools I simply took a toad, which I had borrowed from a rescue centre, to the site and placed it on the fungus. I did this after I had set up my camera equipment, making sure I had the correct aperture and a non-cluttered background. I also chose a dull day, which would bring out the reds and reduce any potential burning out on the white spots. This also meant shadows were reduced. However, there are still many images I want to create to tell the toad's story, some natural images and others more conceptual.



## TOAD ON TOADSTOOL



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1

## Dune

1 Ian has used the grass of the dune to mask the bottom of this shot of a beach in Ireland

Canon EOS 400D, 17-50mm,  
1/1600sec at f/2.8, ISO 100



AP publishes more reader photographs than any other photography magazine

# ReaderSpotlight



2

## Ian Carter Devon

Ian began taking photographs when his first child was born four years ago. After buying a Fujifilm bridge camera, he quickly became hooked on photography and soon upgraded to a Canon EOS 400D. Ian enjoys shooting landscapes and coastal scenes, and is constantly on the lookout for photographic opportunities. In the future, he would like to further explore capturing the tone and contrast of the landscapes he shoots.

### Groyne

2 Ian has opted for a square crop and placed the groyne in the centre of the frame to give the image a balanced composition

Canon EOS 400D, 17-50mm, 10secs at f/11, ISO 100, tripod, ND filter

### Seaweed

3 Ian found this arrangement of the seaweed and a shell, and shot them from above to produce this still life

Canon EOS 400D, 17-50mm, 1/500sec at f/5.6, ISO 400



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CHOICE**

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If anyone needed any proof that a different angle can work wonders, then this is it. This is quite a frightening viewpoint, so it catches the eye for more reasons than just the fact that it is low down. An arresting image, but not one I recommend trying to recreate!

## Kelsey Evans

### West Yorkshire

Perhaps the most impressive thing about Kelsey is that, at just 12 years old, she is already producing intriguing and technically proficient work. Kelsey's interest in photography stems from her father, who works in the camera trade. Her favourite subjects to shoot are derelict spaces, as exploring these places offer many photographic opportunities. In the future, Kelsey would like to try her hand at studio work and explore the possibilities of macro photography. But more than anything Kelsey would like to travel the world taking photographs.

#### Tracks

**1** Kelsey has shot from a low angle to get the weeds, gravel and tracks leading into the distance

Panasonic Lumix DMC-GF1,  
20mm, 1/250sec at f/1.7,  
ISO 100

#### Key

**2** In this image, the light, colour and composition all work together to create a detailed and interesting shot

Panasonic Lumix DMC-GF1,  
20mm, 1/200sec at f/1.7,  
ISO 100

#### Chair

**3** Using natural light and a low angle, Kelsey has captured the mysterious and strange quality of this chair

Panasonic Lumix DMC-GF1,  
20mm, 1/200sec at f/1.7,  
ISO 800

#### Screws

**4** The detail of the rust is a particularly striking aspect of this close-up image

Panasonic Lumix DMC-GF1,  
20mm, 1/40sec at f/1.7,  
ISO 100





3



4







## Peter Murray Derbyshire

Since buying his first SLR, Peter has endeavoured to produce high-quality images of the world around him. 'We are so lucky in the UK to witness first-hand the many wonderful changes in the landscape,' says Peter. 'The changes can either be subtle or dramatic as one season succeeds another.' Peter is always on the lookout for great views combined with lighting conditions that he feels will enhance the image. Peter is currently experimenting with close-up images of natural subjects, such as leaves and flowers.

### Purple tulip

1 'I wanted to capture the unique beauty of this subject with a portrait of a single bloom,' says Peter. 'It's the lighting that really brings out the tulip's colour and texture. I think the hostas make for an excellent background.'

Nikon D90, 70-300mm, 1/40sec at f/5.6, ISO 200

### Yellow tulips

2 Peter has subtly focused on two elevated tulips and used them as the focal point for his image. Also, the use of natural light draws out the vivid colours of the flowers

Nikon D90, 70-300mm, 1/800sec at f/9, ISO 200

### Acer

3 Peter took this shot after a late-afternoon rain shower. The composition is simple and effective due to the shallow depth of field that blurs the background foliage

Nikon D90, 70-300mm, 1/400sec at f/7.1, ISO 200





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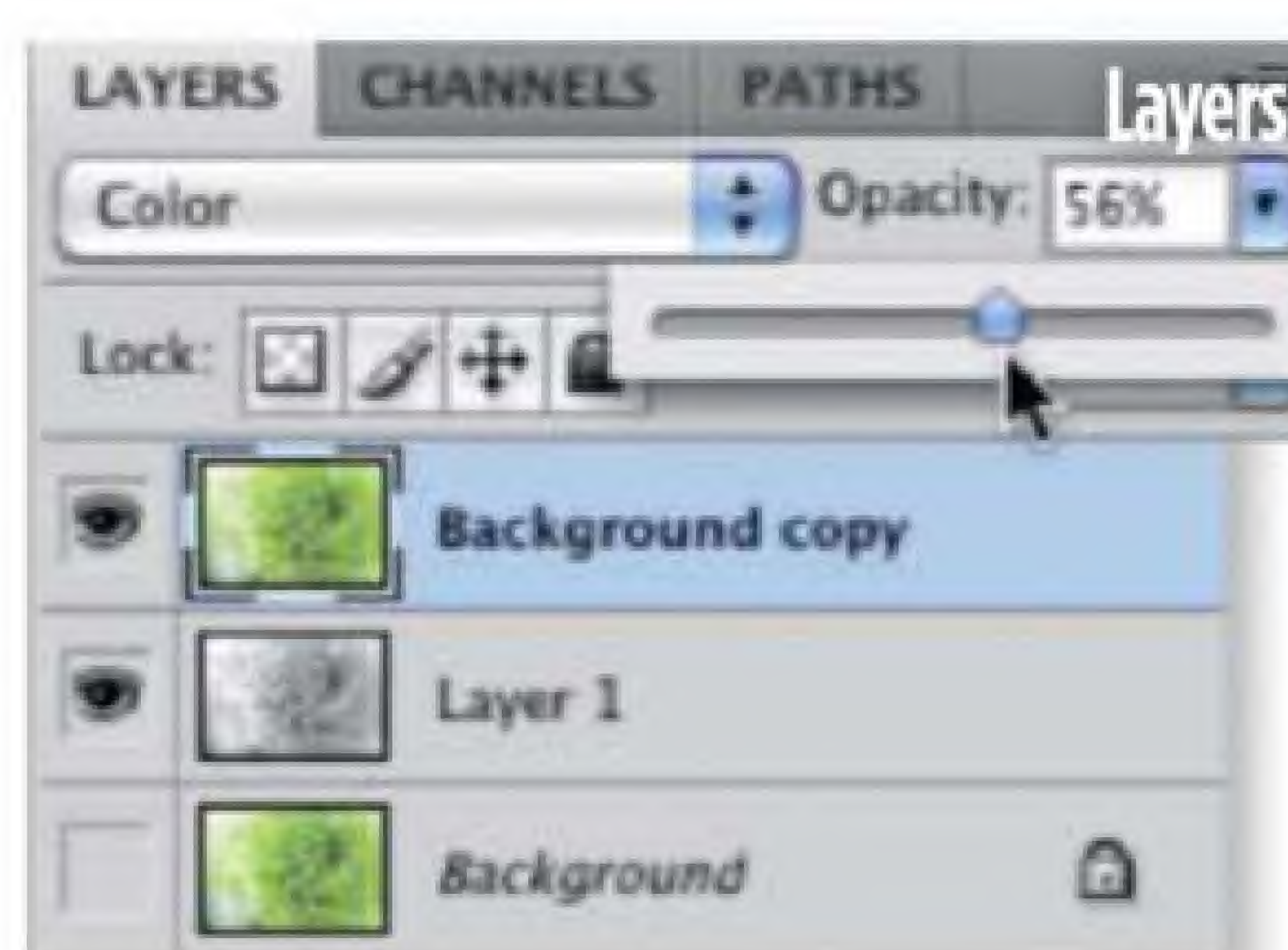
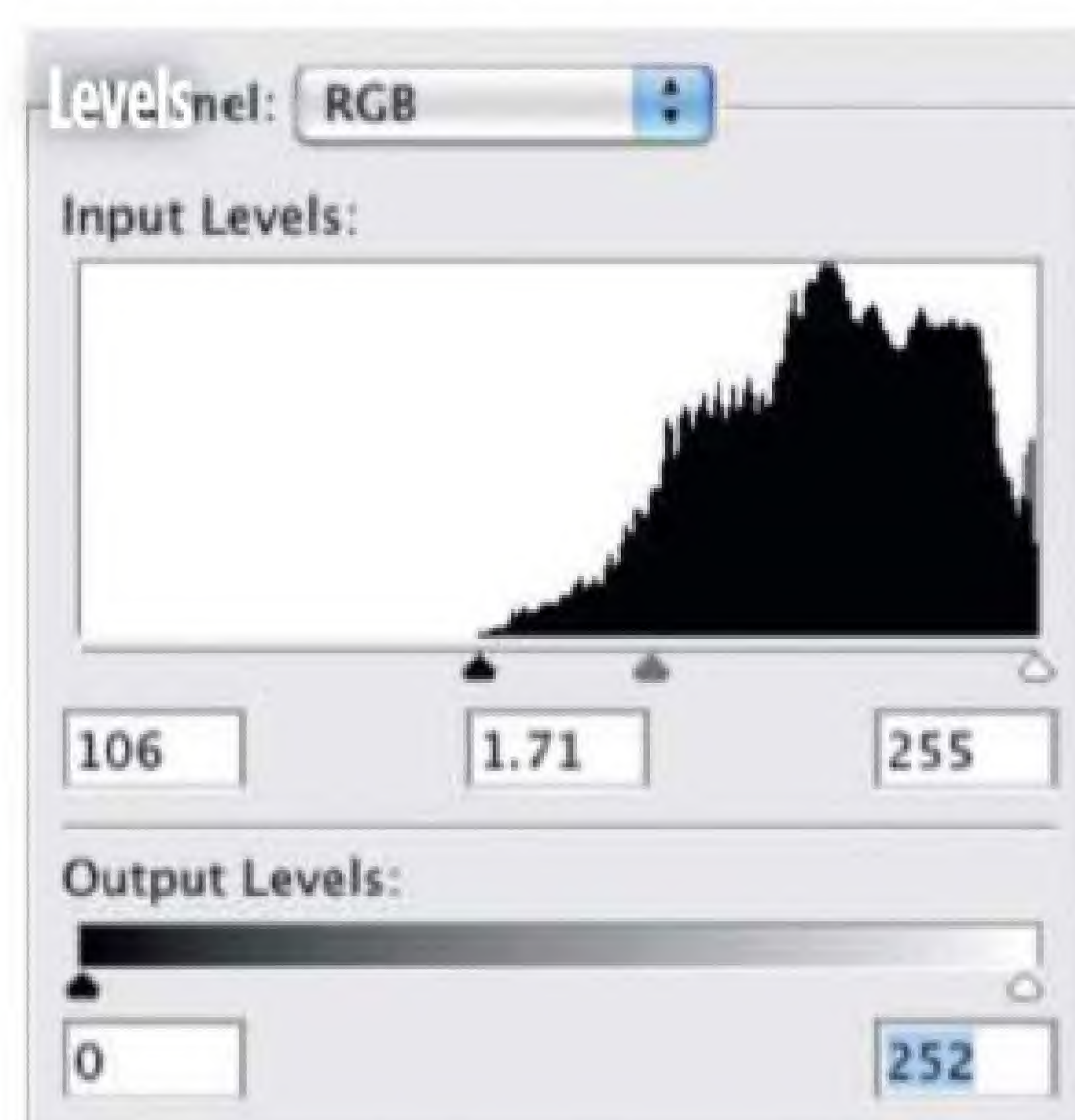
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PICTURE  
OF THE  
WEEK

## Chrysanthemum Clarissa Debenham

Canon EOS 400D, 50mm, 1/3sec at f/10, ISO 100



**CLARISSA** has sent me this sensitive picture of a chrysanthemum – it's all soft and misty. In fact, it is actually soft in the focusing sense, which isn't ideal, but with the slight lens flare caused by the rear-positioned backlighting sun, it works somewhat towards the dreamy atmosphere. The best method of getting away with a lack of sharpness is to give the impression that it was intentional – and we do that by incorporating the detail softness alongside a combination of other 'soft' treatments, such as contrast and colour. We already have relatively soft contrast and focus, so we might try some soft colouration to make the whole thing look planned.

The most obvious way of reducing the impact of colour in a picture is to attack the saturation slider, but while this does the job directly it lacks some of the finesse needed in such a sensitive scene. My method is a little more complicated, but it is worth knowing as it works well with landscapes and as a way of softening colour in portraits without making the subject look terminally ill – which reduced saturation can so easily do.

The idea to make a copy of the picture, turn it into a low-contrast b&w image, then copy the colour original on top to put the colour back in. We can then reduce the opacity of the original for a faded, rather than desaturated, look. The result is a lot softer.

First, I made my duplicate layer, and then using a Channel Mixer combination that favoured green (15% red, 80% green, 5% blue) I created a very grey low-contrast version. I adjusted the Levels and Curves to lighten the picture a little, and also to draw a bit more black into the tonal range of the original. This seems to go against the low-contrast idea, but it just gives the image a bit

more 'bass' and a stronger visual anchor. A pass of Unsharp Mask has drawn some of the edges together, so we still have softness but it doesn't look like poor focusing.

The next step was to copy the original file, and paste it over the b&w version. Obviously, the picture looks as it did before we started, but if we turn off the background layer and switch the blending mode for the top layer to Color, the colour of the original is applied to the b&w version. I adjusted the opacity of my colour layer to 56% for this shot, but for a portrait I'd keep it closer to 75% – depending on the subject and look I want.

To get rid of the base layer, I kept it switched off and went to Flatten Image. You will be asked if you want to delete hidden layers, so click that you do.

Although in reality I've increased contrast, as well as adding sharpness, the reduced colouration and lightness of the picture make for a softer impression. As such, it is easier for the eye to accept that the details are not all there, because it appears that it was done deliberately. I've also included a version where I've simply desaturated the image so you can see the difference between the simple and more complex methods.

It is a nice, well-framed shot – as well as that, Clarissa has given me the chance to show you this slightly different technique. For that she wins picture of the week. **AP**



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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Lomo LC-Wide £349

[www.lomography.com](http://www.lomography.com)

**THE LOMOGRAPHY** craze continues to expand and the LC-Wide is the latest Lomo-branded model to join its ranks. Its main selling point is the fixed 17mm Minigon lens and its choice of three photo formats – half frame, square or full frame – which are achieved using baffles that must be changed before the film is loaded. Half frame allows you to double the number of shots you can take on a film, though there is no numerical benefit to choosing the square format over full frame.

Controls are basic with fully automatic exposure and focusing given in two positions of either 0.4–0.9m, or 0.9m–infinity. A sliding lever along the bottom allows you to recock the shutter without winding the film for multiple exposures, the shutter button has a screw thread and there is a hotshoe for a flashgun. In all other respects this is no different from a point-and-shoot film camera.

The 17mm lens gives a purposefully barrelled view and works particularly well with the square format to produce some fun images that are much in the Lomography styling. Despite being plastic, the camera feels well made and looks the part – attracting plenty of attention wherever it went. The camera comes packed in a luxurious wooden box with two rolls of film in mini cans, a wrist strap, cable release and two stylish hardback photo books on Lomo photography. All this dressing goes some way to softening the blow of the price, but perhaps not far enough. Whichever way you look at it, £349 is a lot of money for a point-and-shoot camera and, when it boils down, that's all the LC-Wide really is. **Mat Gallagher**



**Amateur Photographer**  
Simple and fun but ludicrously expensive



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## Permajet FB Distinction 360 25-sheet pack from £25.95 12m rolls from £84.95

[www.permajet.com](http://www.permajet.com)

Tel: 01789 739 200

### PERMAJET'S

Fibre Based Baryta range consists of six papers, designed to emulate the look and feel of traditional Baryta paper (available in a test pack with two sheets of each paper and a sample swatch for £11.95). FB Distinction 360 has a reassuring stiffness because, at 360gsm, it is one of the denser inkjet papers on the market. It has a strong white finish while the FB Gloss paper in the range is slightly warmer. The Baryta fibre layer gives a nice texture and is visible underneath the smooth, semi-gloss finish, ink-receiving layer.

Having downloaded Permajet's free ICC profile, I printed several colour and black & white images, as well as our colour chart. Because of their high density, sheets need to be fed through individually to avoid any problems. The colour chart results show that the paper gives a smooth gradation across the colour spectrum, performing similarly to other Permajet papers. Furthermore, the slight gloss finish provides punchy colours, high-contrast black & white prints, and an impressively scratch- and fingerprint-resistant surface. The tonal range is wide, providing strong highlight and shadow detail, and the stiffness of the paper feels good in the hand. Baryta paper is more expensive than other inkjet types, but the Permajet FB Distinction 360 is at the more reasonable end of the scale.

**Tim Coleman**



**Amateur Photographer**  
A high-quality and high-density, Baryta-type inkjet paper



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Sony Cyber-shot DSC-HX9

The latest advanced compact from Sony features a 16x zoom, manual controls, 3D shooting and a 16-million-pixel Exmor R sensor.

AP 23 July

### Leica X1 vs Fujifilm FinePix X100

We find the ultimate fixed-lens camera for digital street photography.

AP 23 July

### Nikkor 50mm f/1.8

Nikon's classic affordable prime lens has been redesigned for digital use.

AP 23 July

### Panasonic Lumix DMC-GF3

The third-generation compact system camera gets put through its paces.

AP 30 July

### Olympus Pen E-P3

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AP 13 August



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17-70 f4 AL SDM DA <b>NEW</b> .....	£389	50-200 f4/5.6 ED DA WR <b>NEW</b> .....	£139
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21 f3.2 AL DA <b>NEW</b> .....	£399	AF-360FGZ Flash <b>NEW</b> .....	£249

## SIGMA CAF SPECIALS

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	120-300mm F2.8 EX DG CAF <b>£1699</b>

## SIGMA NAF SPECIALS

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# AF speed test

Both cameras shoot at a rate of 10fps, but can the AF of the £650 Sony Alpha 55 really compare with the £3,499 Canon EOS-1D Mark IV? **Richard Sibley** investigates

**BEING** able to shoot at 4.5 or even 6 frames per second (fps) is a luxury for most photographers, and one that will be more than enough for most amateurs. However, if you aspire to being a wildlife or sports photographer, even 6fps may not be fast enough to capture that critical shot. Professional sports and press photographers typically fire off bursts at 9 or 10fps, thus ensuring that they capture the slightest movement and facial expression. Just a split second can make the difference between a

good image and a great one, and when you earn your living based on a split second it is important to use the right equipment.

Nikon's D3S can shoot up to nine 12.1-million-pixel images every second, but it is the Canon EOS-1D Mark IV that claims the title of fastest professional DSLR, capable as it is of shooting at 10fps. But with a street price of around £3,499 it is well out of the reach of most enthusiasts, although there is an alternative option.

Launched last year, Sony's SLT (single-

lens translucent) cameras forego a conventional mirror system, replacing it with a semi-transparent pellicle mirror. This mirror allows some light to pass through it to expose the sensor, with the remainder reflected back onto the autofocus sensor, with an electronic viewfinder showing the scene captured by the image sensor. With no moving mirror, the Sony Alpha 55 can shoot at a rate of 10fps, and because light is constantly hitting the AF mirror it can autofocus constantly too. What makes this even more impressive is that the Alpha 55 can be purchased for less than £650 – around 20% of the price of the EOS-1D Mark IV.

Potentially, the Alpha 55 provides enthusiast photographers with the

**Above: Both cameras were tested with proprietary 70-20mm f/2.8 zoom lenses**



same fast shooting speeds and autofocus that until now have only been available on professional DSLRs. I wanted to see how these two cameras compare – and what exactly the extra £2,700 buys.

## SPECIFICATION AND FEATURES

While the shooting rate of both the EOS-1D Mark IV and the Alpha 55 is an impressive 10fps, the specification of the two cameras differs in major ways. For one, despite both cameras having a resolution of more than 16 million pixels, the Alpha 55's 16.2-million-pixel sensor is APS-C format, whereas the EOS-1D Mark IV has a less-populated 16.02-million-pixel APS-H-sized sensor. This means that the 35mm equivalent magnification factor for the Alpha 55 is 1.5x, while the EOS-1D Mark IV sensor is 1.3x. This gives the Sony camera an advantage for wildlife and sports photography, where longer lenses are needed, as a narrower angle of view will be produced on the smaller sensor.

At first glance, it is impressive that the Sony Alpha 55 boasts a 1,200-area evaluative metering system, but in practice I found very little difference between this system and the 63-zone system of the EOS-1D Mark IV. When looking at metering specifications, the proof should always be in the image exposure rather than the number of metering zones.

For the basis of this speed test, it is the autofocus and continuous shooting speeds

## 'For this test, it is the autofocus and continuous shooting speeds that are of most interest'

that are of most interest. As already stated, both the EOS-1D Mark IV and the Sony Alpha 55 have impressive 10fps shooting rates; however, there is a proviso if you want to achieve this speed using the Alpha 55. The standard frame rate of the Sony SLT camera is 6fps and it must be set to a specific program mode to facilitate the 10fps shooting rate. When set to this mode, certain options are disabled. For example, the largest lens aperture must be used, as the aperture must be fully open for phase-detection AF to take place. Adjustment of the ISO sensitivity and shutter is also disabled, with the camera automatically deciding the exposure settings. In contrast, there are no such restrictions with the EOS-1D Mark IV, which can shoot at full speed using any exposure or AF settings. The only requirement is that the shooting rate be set to its high continuous mode.

Although some cameras claim extraordinarily fast shooting rates, such as the Casio Exilim Pro EX-F1, which is capable of 60fps, these cameras can usually only do so if the exposure, and more critically the focus position, are fixed. However, this is not the case with either the Sony Alpha 55 or Canon EOS-1D Mark IV; it is possible to shift the exposure and focus between each individual frame. As such, a fast frame rate requires a fast AF system.

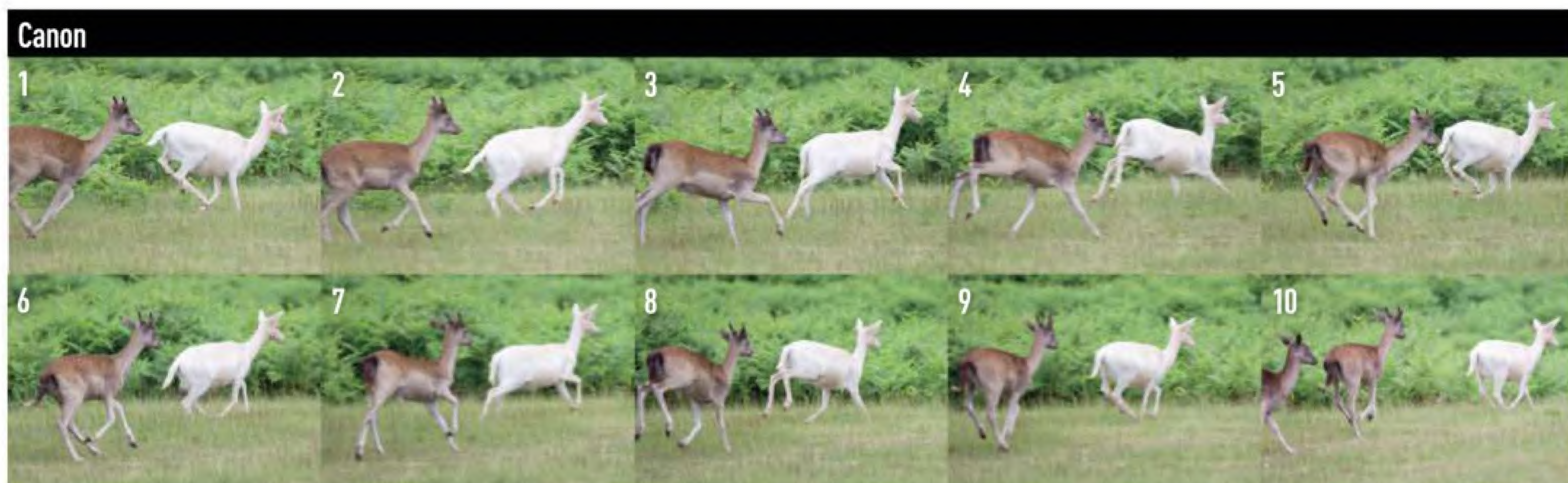
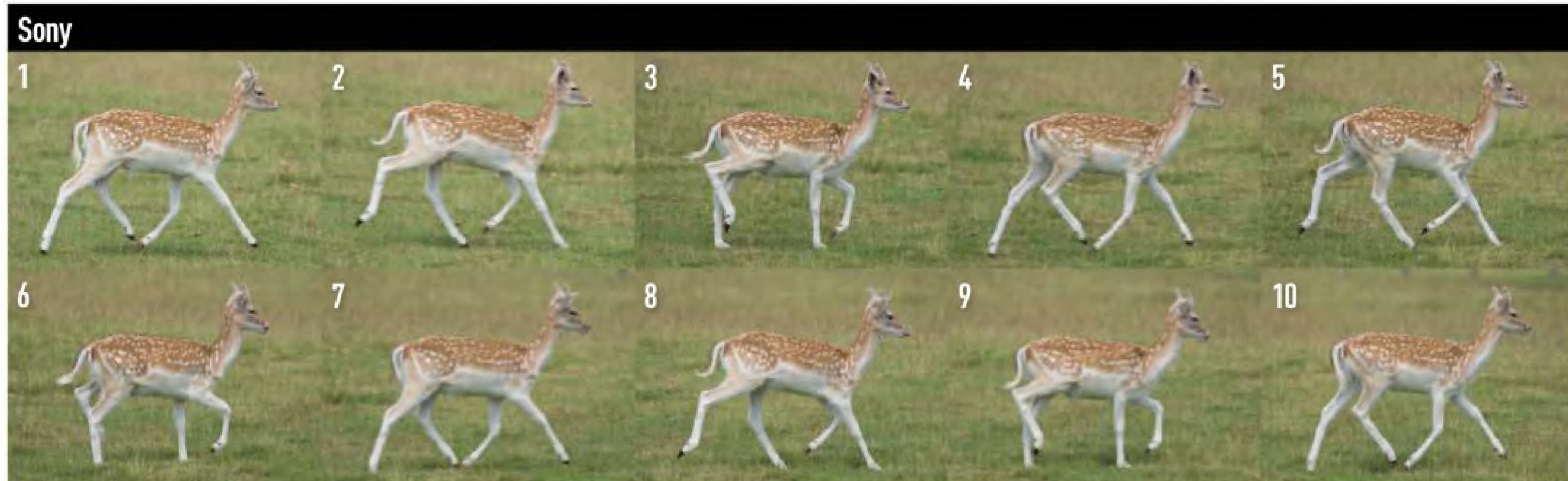
With the Sony Alpha 55 being far less

expensive than the Canon EOS-1D Mark IV, the autofocus system is therefore not quite so well specified. On the Alpha 55, the AF system consists of 15 points, three of which are the more sensitive cross-type point. Canon's EOS-1D Mark IV has 45 AF points, with an impressive 39 of these being cross-type sensors. However, the various AF modes of the cameras are remarkably similar. Both models feature continuous and single focus, an automatic multi-area setting, single-point selection and face detection.

On the surface, it appears that both cameras are surprisingly easy to set up to shoot at 10fps while using continuous autofocus. With the Canon camera it is a case of selecting the high continuous shooting rate and setting the AF to servo (continuous) mode. The user is then given the option of which AF points to use. A single spot can be selected, or the camera can be left to automatically select the AF it sees best. The Sony Alpha 55 operates in a very similar way. Select the 10fps shooting rate from the mode dial on top of the camera, then choose continuous AF mode and select from spot (centre AF point), local (any one of the 15 AF points) or wide, in which the camera decides which is the most suitable AF point to use.

Despite the AF settings, the EOS-1D Mark IV has a number of other advanced settings tucked away in its custom menus.

**Shooting at 10fps helps both cameras capture very precise moments**





These fine-tune the performance of the autofocus depending on what is being photographed. For example, setting the camera to AF expansion allows a single AF point to be selected, but with the adjacent and surrounding AF points being used if necessary. This means that any movement of the subject away from the selected AF point will be picked up by the surrounding points and the focus maintained.

A similar feature is AF tracking, which can be used to change the sensitivity of the AF response. Making this faster will mean that the AF responds far quicker to subject movements. While this may be a good thing in certain circumstances, if the subject moves for a fraction of second before returning to the same place, the camera will respond quickly but the lens may focus on the background resulting in an out-of-focus image before returning to the original point of focus. Setting the AF tracking to a slower setting means that should the subject move the AF won't respond immediately, during which time the subject can return to its original position before the camera has the chance to refocus. This feature is a real benefit when photographing sports, where the subject may quickly move away from the intended point of focus as a picture is taken.

These AF tweaks in the EOS-1D Mark IVs custom menu can really help fine-tune the autofocus for particular circumstances. The Alpha 55 features none of these more advanced AF customisation options, but the real test was how it would compare to the EOS-1D Mark IV in real situations.

HANDLING

There is one huge difference between the Sony Alpha 55 and Canon EOS-1D Mark IV, which is the fact that the former uses an electronic rather than optical viewfinder. This is because the amount of light that the Alpha 55's mirror could reflect into an optical viewfinder would make it very dark. Instead, the electronic viewfinder (EVF) is bright, offers a 100% view and has a fast refresh rate.

For most types of photography this EVF is perfectly fine, but it does, indirectly, become a hindrance when shooting action images. The problem isn't so much with the viewfinder itself, but with the fact that after each shot the EVF doesn't show a live image of the subject. Instead, it briefly shows the image that has just been captured. In effect it is a live view, but with a 1/10sec delay. This fraction of a second may not sound like much, but with certain subjects it can make a big difference to how an image is framed.

For example, when I was photographing a cyclist coming down a hill towards me, I was able to keep the subject perfectly in the centre of the frame, even with the Alpha 55 not showing a live view. But, as the cyclist came closer and began to move off-centre to whizz past me, precise framing became more awkward, with the bike's wheels creeping off the edge of the frame in a poorly composed photo. With practice you do get used to the slight delay, and little things like making



Facts & figures



CANON EOS-1D MARK IV

SONY ALPHA 55

Price	£3, 499 (body only)	£650 (with 18-55mm kit lens)
Sensor	16.1-million-effective-pixel CMOS sensor	16.2-million-effective-pixel CMOS sensor
Output size	4896x3264 pixels	5184x3456 pixels
Focal length mag	1.3x	1.5x
Lens mount	Canon EF	Sony Alpha
File format	Raw, S-raw (4MP), M-raw (9MP) JPEG, raw (any size) and JPEG simultaneously	Raw, JPEG, raw + JPEG simultaneously
Compression	10-stage JPEG	Two-stage JPEG
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter	Electronically controlled focal-plane shutter
Shutter speeds	60-1/8000sec in 1/3EV steps plus bulb	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/300sec with EOS-dedicated external Speedlite flashgun	1/160sec
Sensitivity	ISO 100-12,800 expandable to ISO 102,400	ISO 100-12,800
Exposure modes	Auto, program, aperture priority, shutter priority, manual	Auto, program, aperture priority, shutter priority, manual, and 8 scene modes
Metering system	63-zone evaluative, centreweighted, spot (3.8%) and partial (13.5%)	1,200-zone evaluative metering, centreweighted, and fixed centre spot
Exposure comp	±3EV in 1/3 or 1/2EV steps	±2EV in 1/3EV steps
Exposure bracketing	±3EV over 3 exposures in 1/3EV steps	±3EV over 3 exposures in 1/3EV steps
White balance	Auto, 6 presets, plus 5 custom and Kelvin settings (2,500-10,000K)	Auto, 6 presets, Kelvin, plus custom setting
White balance bracket	3 exposures with blue/amber & magenta/green adjustment	Yes, 3 images over 2 steps
Drive mode	Single, high-speed continuous, low-speed continuous, self-timer (2sec or 10sec delay), silent single shooting, mirror lock-up	Single shot, 10fps for 35 large/fine JPEG files or 15 raw images, 6fps high-speed continuous, 3fps low-speed continuous,
LCD	3in, 920,000 dots	3in LCD with 921,600 dots
Viewfinder type	Optical	1.152-million-dot electronic
Field of view	Approx 100%	Approx 100%
Dioptr adjustment	-3 to +1 dioptr	-4 to +4 dioptr,
Focusing modes	Manual, one-shot, AI Servo (continuous) AF	Manual, single-shot AF, automatic AF, continuous AF, face detection
AF points	Reflex mode: 45 automatically or manually selectable points. Live View mode: 45-point phase detection in Quick mode or single vari-zone selection contrast detection in Live mode; face detection	15-point with 3 cross-type, auto or manual selection possible
DoF preview	Yes	Yes
PC socket	Yes	No
Built-in flash	No	Yes – GN 10m @ ISO 100
Video	Best Quality H.264 1920x1080 pixels at 30, 25 and 24fps	Best Quality AVCHD 1920x1080 pixels at 30fps
External mic	Yes	Yes
Cable release	No, optional remote release	No, optional remote release
Memory card	CF and SD/SDHC (not SDXC)	SD, SDHC, SDXC or Memory Stick Pro Duo
Power	Rechargeable Li-Ion LP-E4 battery (supplied)	Rechargeable Li-Ion NP-FW50 battery
Connectivity	USB 2.0 Hi-Speed/HDMI	USB 2.0 Hi-Speed, HMDI
Weight	1,180g (without battery or card/s)	500g approx (including battery or card/s)
Dimensions	156x156.6x79.9mm	124.4x92x84.7mm

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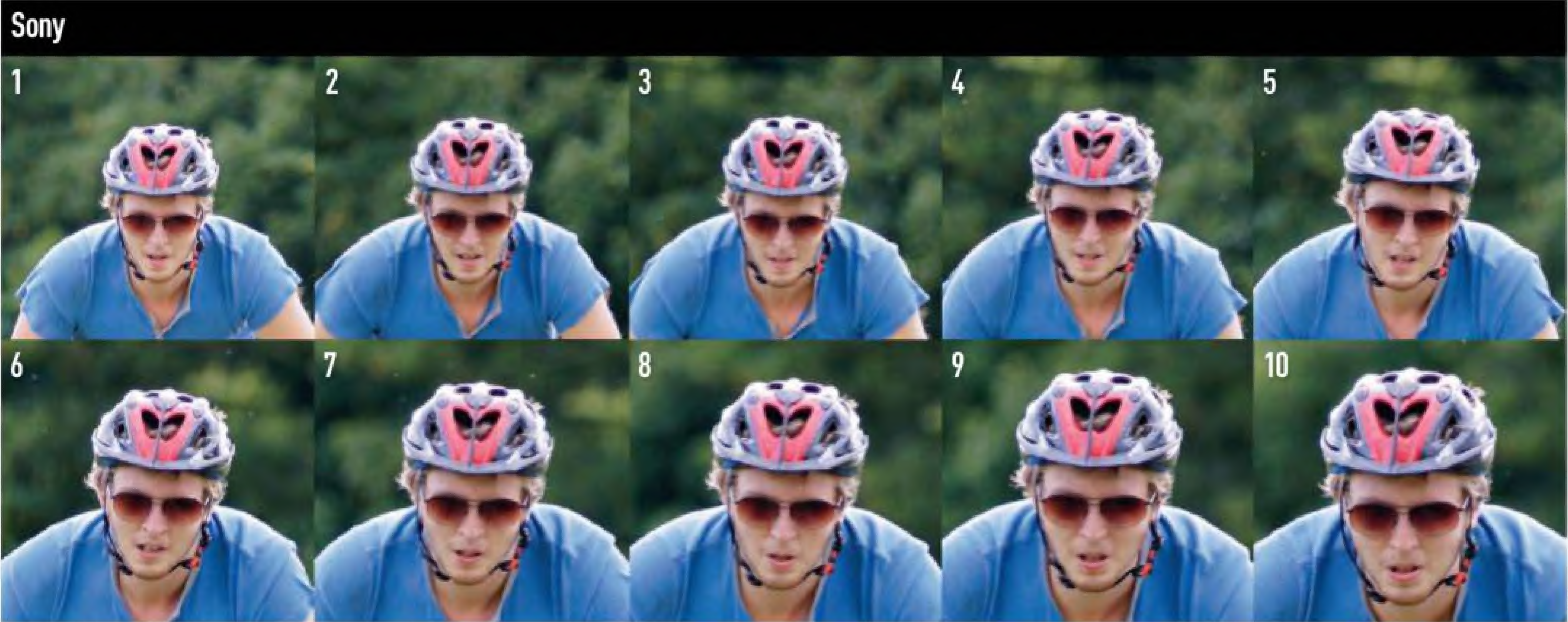
Comparison test AF speeds

the subject smaller in the frame and cropping after the fact make it easier to get the shot you want.

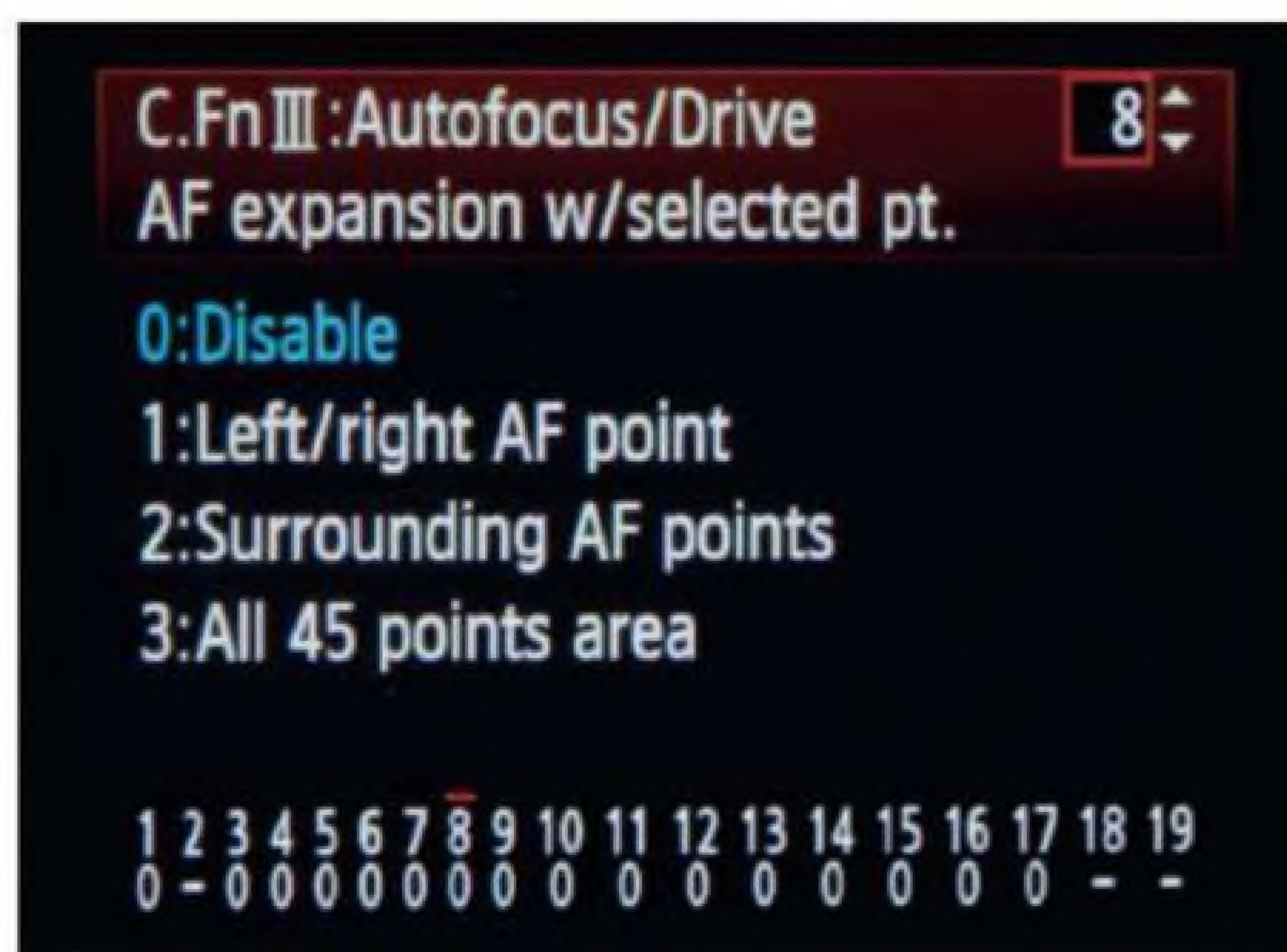
In contrast, the Canon EOS-1D Mark IV's optical viewfinder shows the exact view every time an image is taken. When the shutter button is pressed, the mirror flips upwards to expose the sensor to the light, before returning to its original position to reflect the light (and view) back up towards the AF sensor and viewfinder. This process then repeats ten times per second.

In terms of size and weight, there are benefits to both cameras. The body of the Alpha 55 is very small and light, which means it is comfortable to carry around all day. Canon's more conventional EOS-1D Mark IV is as large and heavy as you would expect from a professional camera. While this does take its toll on your shoulders, it must be remembered that the EOS-1D Mark IV's magnesium-alloy body is stronger than the polycarbonate body of the Alpha 55, and has better weather proofing.

Of course, a body on its own is no good and most wildlife and sports photographers use 70-200mm f/2.8 zoom lenses as







**Above:** Advanced features, such as the ability to expand the AF points, give the EOS-1D Mark IV the edge over the Alpha 55

standard. When using weighty optics such as these, a heavier camera and lens combination is better balanced, be they handheld or on a tripod. The Canon 70-200mm f/2.8 L IS Mark II lens weighs 1,490g, while the EOS-1D Mark IV weighs 1,180g. Together, they are a heavy, but well-balanced, combination. In contrast, the 441g Sony Alpha 55 is far lighter, but not as well balanced when using the 1,340kg Sony 70-200mm f/2.8 G lens. To counter this problem, the Sony optic has been designed with the zoom barrel grip further from the body than that of the Canon lens. This naturally helps to compensate for the imbalance and makes the Alpha 55 surprisingly comfortable to use.

### AF SPEED AND SHOOTING RATE

For the most basic test of the AF systems of the two cameras and lenses, I set both combinations up identically using the fastest centre AF point, single AF mode and made sure the AF confirmation beep was switched on. Both cameras were then pointed at the same target, before being defocused to the closest focusing distance, which is the same on both lenses. With the shutter button of both cameras pressed at the same time, the audio beeps confirmed which of the two cameras was the fastest to focus on the target subject. The test was then repeated with the subject at different distances, ranging from 3m to infinity.

In almost every instance the Canon EOS-1D Mark IV with 70-200mm f/2.8 L IS Mark II lens focused significantly faster than the Sony Alpha 55 and 70-200mm f/2.8 G lens. The only time the two cameras beeped at the same time was when focusing from infinity to a subject around 10m away.

Photographing a static target is one thing, but with the ability to shoot at 10fps I was much more interested in seeing how the autofocus of the two cameras would perform with moving subjects. When photographing grazing deer, there was little to separate the two cameras. Left to their own devices, both were able to select the correct AF point, and the casual movements of deer turning their heads or taking a stroll was comfortably dealt with when shooting in continuous mode.

Even when the deer broke into a gallop,

## 'A more challenging task was when the subject came at speed towards the camera'

shooting at 10fps while panning and tracking the deer proved no problem for the continuous AF of either camera. Left to automatically select the correct AF point, neither camera's AF system had a problem when panning. Setting the camera to the centre AF point, I'd require a more refined panning technique to keep the subject under the point, but again it wasn't problematic. It is in such situations that the Canon EOS-1D Mark IV's AF expansion setting becomes an advantage, allowing the camera to select an AF point adjacent to the centre point should the subject slip slightly off-centre.

A more challenging task proved to be when the subject came at speed straight towards the camera. To test this I photographed a cyclist on a mountain bike coming downhill directly towards me. Both cameras were set to shoot at 10fps, using continuous AF and the centre AF point, with the EOS-1D Mark IV's AF customisation settings all on their default settings.

The first couple of runs were a bit hit and miss, with most images from both cameras in focus, but a few where the subject is closest to the camera a little soft. I performed the test around ten times with both cameras, meaning the cyclist had to climb back up the hill a few too many times for his liking. By the final test I had a better idea of what both cameras are capable of.

Both models were able to focus on the subject for a burst of around 20 shots, but the images produced using the Canon EOS-1D Mark IV are slightly sharper. I put this down to the fact that the Sony Alpha 55 is in an automatic exposure mode when shooting

with continuous AF at 10fps. The aperture is fixed at f/2.8 or f/3.5 depending on the lens, so the depth of field is very shallow, meaning that the focusing has to be very precise. The photographer is also given no control over the shutter speed or ISO sensitivity in continuous mode. For freezing a fast moving subject, this can be extremely limiting as increasing the sensitivity would allow a faster shutter speed to be used to help freeze the motion. I found I actually achieved sharper images by using the standard 6fps mode, which has full manual control and allowed me to select a faster ISO and shutter speed.

Even in its default settings, the autofocus of the EOS-1D Mark IV produces sharp images, largely due to the fact that a fast shutter speed can be picked to completely freeze the action. However, with the advanced AF customisation functions the autofocus becomes even more reliable. Especially useful is AF expansion, which is basically focus tracking but limited to a particular selection of AF points.

Finally, the burst depth of the two cameras varies hugely. The Sony Alpha 55 can capture 20 raw files, JPEGs or raw + JPEG images, which is only 2secs' worth of capture. The EOS-1D Mark IV, on the other hand, can capture up to 20 raw and JPEG files, 26 raw or 100 JPEG images. This great burst depth, particularly in JPEG mode, offers far more flexibility for the photographer to adopt a scattergun approach to getting a successful image, whereas the Sony Alpha 55 requires more careful timing to make sure you get a good shot. **AP**

## VERDICT

**IT WOULD**, of course, be unfair to expect a £650 camera to outperform at £3,499 one, and it shouldn't be much of a surprise that the Canon EOS-1D Mark IV is more successful at getting fast moving subjects in focus. What I was more interested in was discovering just what the Alpha 55 is capable of, in comparison to one of the best high-performance DSLRs we have tested.

While the Alpha 55's 10fps mode is somewhat restricted in terms of exposure control, in most scenarios it works well, producing nicely focused images. For those wanting to try their hand at sports or wildlife photography, it is certainly a great option and opens up possibilities that haven't previously been available at its price range. It

is just a shame that an ISO/shutter priority mode hasn't been introduced for more flexibility. Hopefully, we will see this on the next generation of Sony SLT cameras. Meanwhile, it will be interesting to see how this second generation further advances the possibilities of SLT technology.

EOS-1D Mark IV	Alpha 55
<b>Amateur Photographer</b> Tested as Professional-level DSLR Rated Very good <b>86%</b>	<b>Amateur Photographer</b> Tested as Enthusiast SLT Rated Very good <b>84%</b>

**ISSUES TESTED** Sony Alpha 55 AP 20 November 2010  
 Canon EOS-1D Mark IV AP 22 May 2010

**Left:** Although photographing a cyclist travelling at around 20mph is no easy task, I was able to photograph a sequence at 10fps on both cameras, with all ten shots in focus



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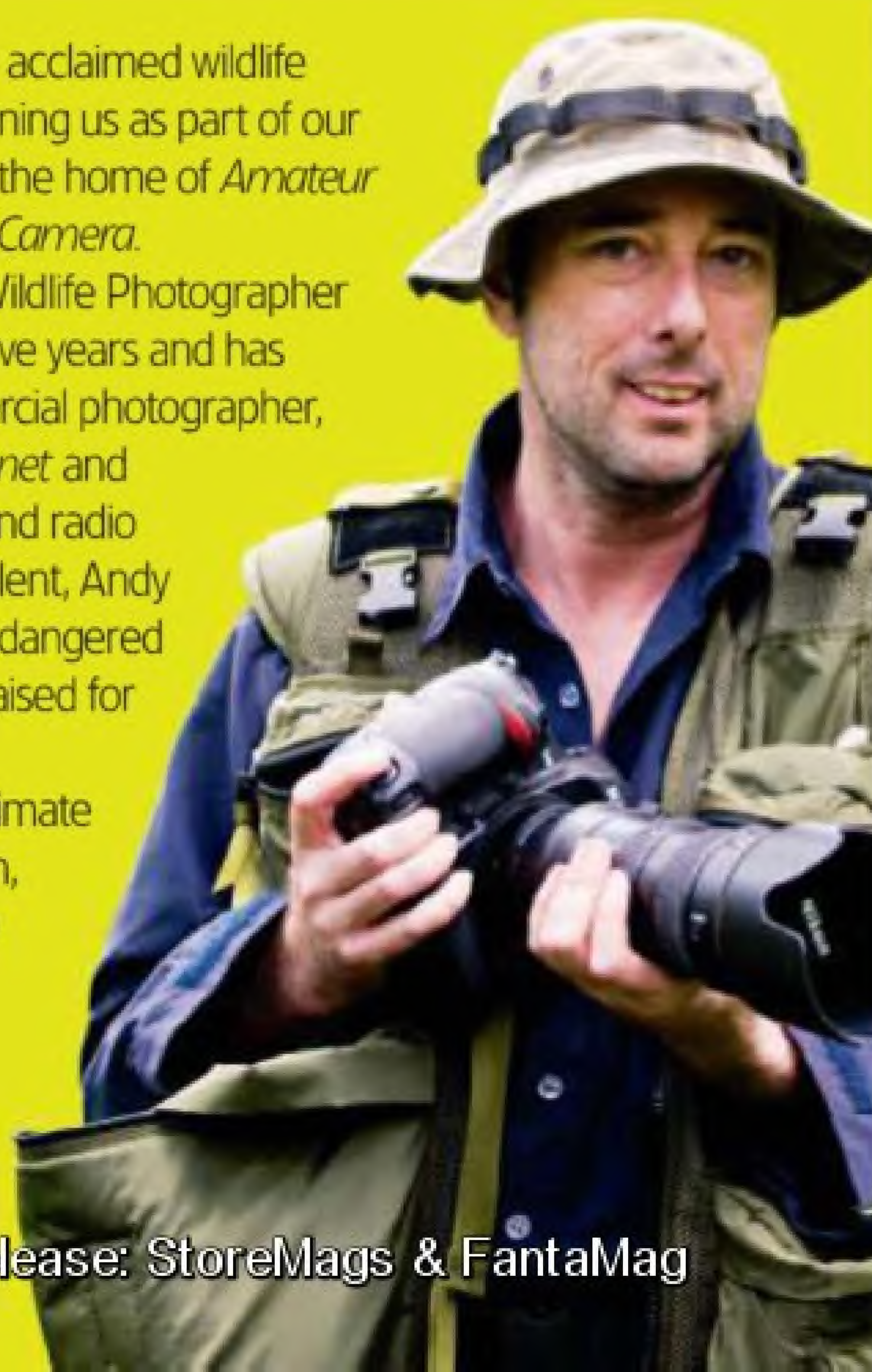
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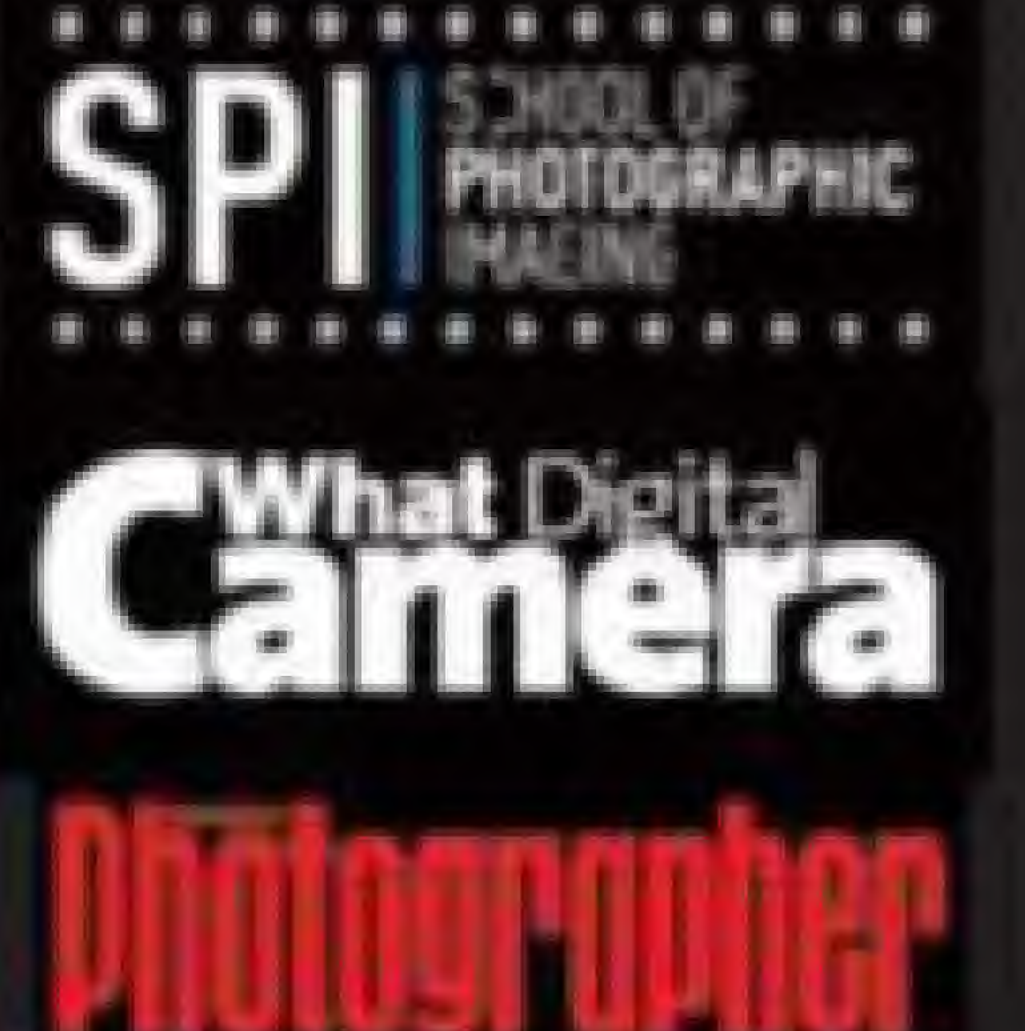
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Professor  
Newman  
explains...

# Autofocus

AP's photo-science consultant explains how the ubiquitous, and consequently taken-for-granted, AF function works

**AUTOFOCUS** works in exactly the same way as manual focus although, instead of using a human eye to visually detect whether a subject is 'in focus', it uses an imaging sensor. Rather than using the brain's evolved image processing to detect sharp focus, it employs mathematically developed algorithms. The methods of finding focus are based on the same principles as manual focusing. Essentially there are two, and those used to manual focusing with SLRs will be familiar with them both.

One method of focusing an SLR is by looking for sharp focus on the focusing screen. Essentially, this consists of looking for edges and details in the image, and adjusting focus until they are as sharp as possible. In this context, 'as sharp as possible' means that the change in light value, or contrast, of the edge occupies as little space as possible. For



**Fig 1**  
In-focus areas have sharper edges than out-of-focus ones. The sharper edges mean that the rate of change of image contrast from pixel to pixel is higher where the image is in focus



**Fig 2**  
A composite of two images, one taken using the left half of the lens, the other taken using the right half. The relative lateral displacement indicates the amount of defocus

this reason we call this method of focusing 'contrast-detect' focusing.

The second method of focusing an SLR is to use a split-image focus aid in the centre of the focusing screen. The focus aid is composed of two prisms, angled so as to collect light from different sides of the lens. Unless the focal point of an image is precisely on the plane of the prisms, the observed images in each prism will be laterally displaced relative to the other. This method works by adjusting the focus until the lateral displacement, or 'phase', is zero, so could be called 'phase-detect' focusing.

## THE GORY DETAIL

For those not familiar with manually focusing an SLR, the above description will be as useful as a chocolate teapot. For them, and for experienced SLR users who want a deeper insight, there follows an investigation of focusing from first principles.

To begin with, if we look at Fig 1, the point of focus is on the central pawn. As we can see by looking at the image, where it is in focus there is a much sharper gradation at the edge of the object than there is when the object is out of focus. Numerically, that means the rate of change of contrast between pixels will be highest where the image is in focus. Thus, if we were to compare a feature in an image that was in focus with one where it was out of focus, we would find that the in-focus feature had

a higher rate of change of contrast. Thus, if we arrange to take a set of images focused at different distances, then the one with the highest contrast at the selected point is the in-focus image. This is essentially the mode of operation of contrast-detect autofocus.

Phase-detect AF is more complex. To get the phase difference we need two images taken from different viewpoints. In a traditional rangefinder camera such as a Leica M, or in many film compact cameras with phase-detect autofocus, the two images are captured with two separate 'cameras' at each end of the rangefinder's 'baseline'. In an SLR, the same effect can be obtained by selectively taking the images from different sides of the lens. The baseline is now the aperture of the lens.

Fig 2 shows a crop of the same scene as Fig 1. It is a composite of two images, split diagonally. In each case, half of the rear element of the lens was obscured using a piece of plastic foam, the difference being that opposite halves have been obscured. The consequence is that each image is formed using a different half of the lens. Looking along the diagonal line, it is easy to see that the middle pawn, which is in focus, appears in the same position in both photographs. However, the out-of-focus pawns are laterally displaced with respect to each other: the further they are from the point of focus, the more the lateral displacement occurs, and its direction



reverses depending on whether the pawn is in front of or behind the plane of focus.

Taking a strip of pixels at the same point across the image and plotting the pixel values, we get the graph shown in Fig 3. We can see clearly the displacement of the edges, and the progression of the phase difference from 'behind focus' through 'in focus' to 'in front of focus'. By sampling a strip of the two images, a camera can find out not only whether a point is in focus but the direction and extent of any error.

In an SLR autofocus system, the images from two parts of the lens are obtained by placing the sensor strips behind either a pair of angled lenses, or shaped mirrors that collect light from different spots on the lens. The position of these spots depends on the relative angle of the mirrors or lenses. Generally, it is arranged so that they represent an angular displacement about equivalent to the light cone angle for an  $f/5.6$  lens. If the lens is slower than this, the system will not receive any light and AF is impossible. In some cameras there are effectively two AF systems operating side by side, one with mirrors positioned for  $f/5.6$  or faster optics and the other for lenses of  $f/2.8$  or faster. The advantage of the second is that the wider baseline gives more accurate focusing.

Generally, the AF unit, consisting of the angled lenses or mirrors and a set of linear image receptors (either CCD or MOS), is placed in the floor of the mirror box, and there is a sub-mirror behind a semi-silvered part of the main reflex mirror, which directs light to the AF unit (Fig 4). The height of this sub-mirror is restricted by its position behind the main mirror, and this usually restricts the placement of AF points to the central area of the frame in full-frame cameras. In APS-C-format cameras, the placement can be somewhat wider because their mirror boxes, using a geometry originally designed for full-frame, are somewhat oversize.

### SETTING THE FOCUS

So far we've seen how focus is found by autofocus systems; next we'll discuss how these systems set the desired focus. Contrast detect does not give an absolute indication of focus, only the best focus from a series of attempts. Therefore, to find sharp focus in a contrast-detect system, the lens has to be directed to focus over a range of distances, with a test image captured at each one.

The image is analysed and the rate of change of contrast evaluated at the required focus point. As focus is approached, the rate of change of contrast will increase to some maximum. As the lens is focused past that point, it will decrease again. The focus system has to detect this decrease and reverse the focus direction until the maximum is found again. This to-and-fro process is called 'hunting' and is characteristic of this kind of AF system, which is called a 'closed-loop servo'. In a

A graph of the pixel values for the two images. The distance between the two curves is the relative 'phase'

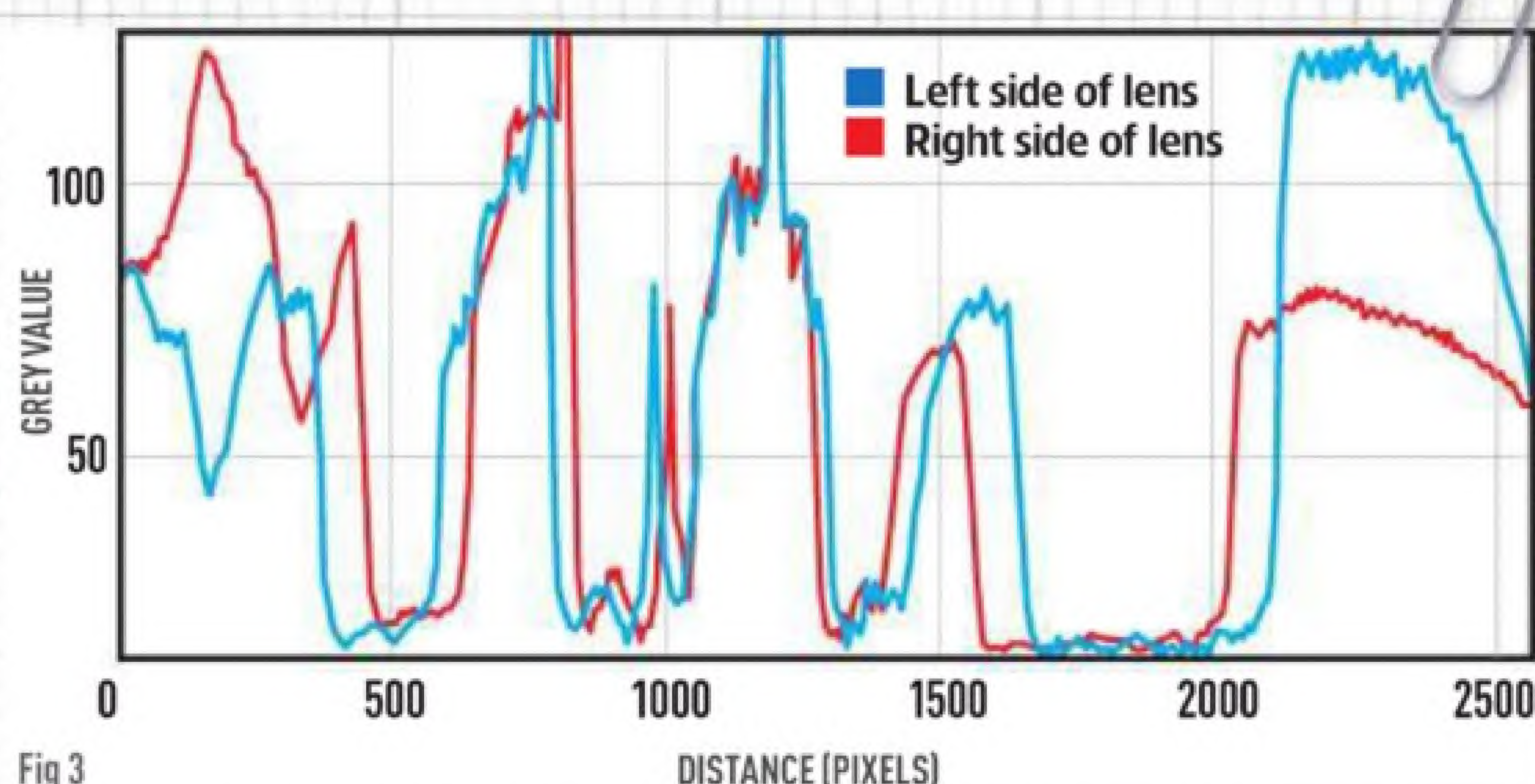
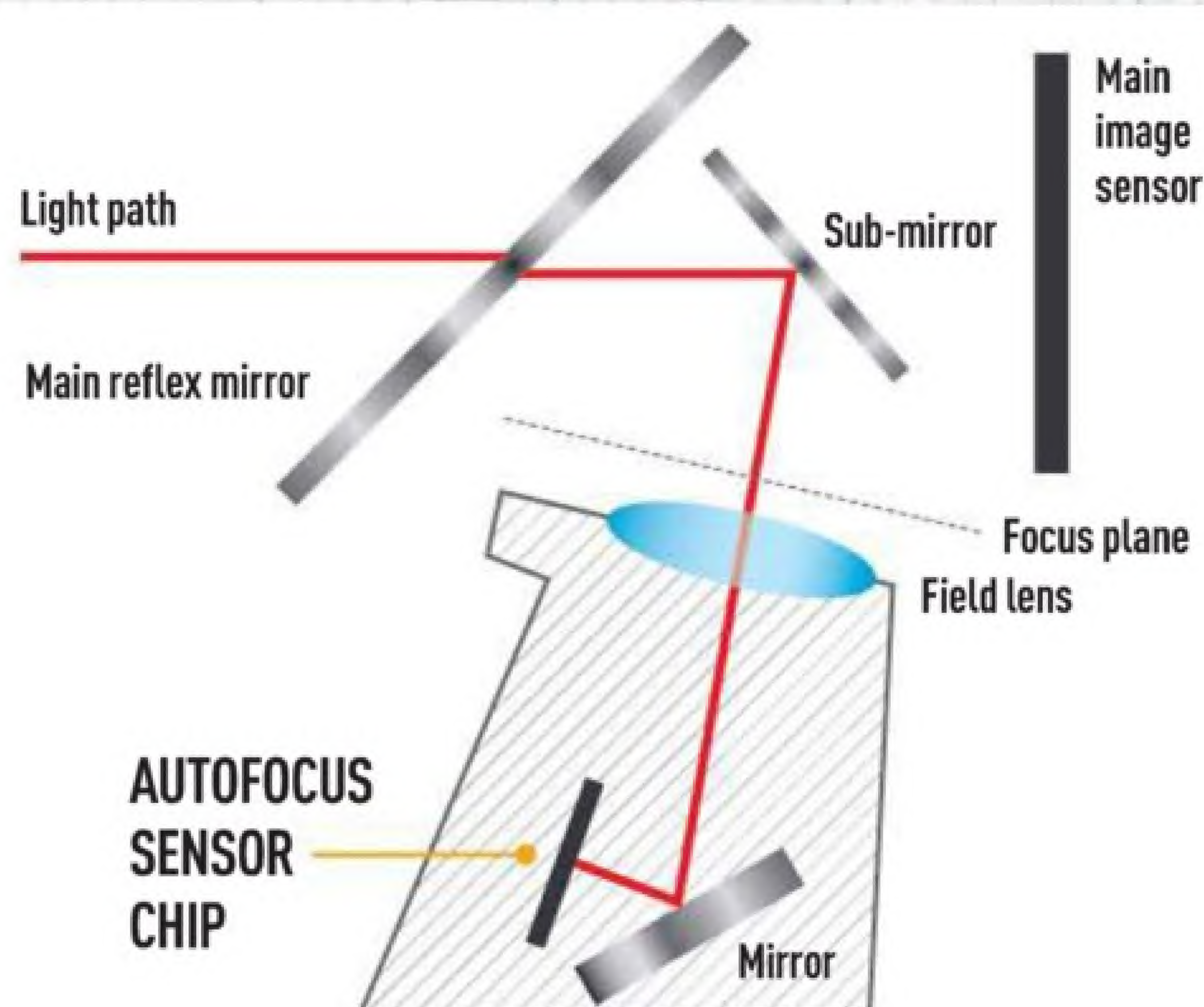


Fig 3

Fig 4

An SLR autofocus module sits in the floor of the camera and receives light from a folding sub-mirror



closed-loop servo, the error is measured at each step and fed back to the servo system, which actions a correction until the error is zero. Its advantage is accuracy, since a zero will be found. The disadvantage is slow speed and hunting.

Phase-detect systems give an absolute estimate of the focus error and also the direction of that error. Therefore, it is possible to use an open-loop system, in which the required action to bring the image into focus is calculated and the focus system simply instructed to move the focus to that point. This is effectively 'scale focus' and the system measures the distance of the subject and then sets the lens to that distance. The disadvantage to this is that unless the lens is accurately calibrated, there may be an error in the set distance. The advantage is that it is faster.

Errors are overcome in two ways. One is to use the open-loop system to get near to accurate focus, then switch to closed loop until the error is taken down to zero. If you have a lens that misfocuses, but the camera does not use the open-loop method (or your selected focus mode does not), you can sometimes do it yourself with a second dab on the shutter release or AF button to cause a second,

more accurate focus action.

The second method for correcting these errors, now common on high-end cameras, is 'focus microadjustment' – the user dials in a focus correction for each lens after a series of trials and errors to get it right. **AP**



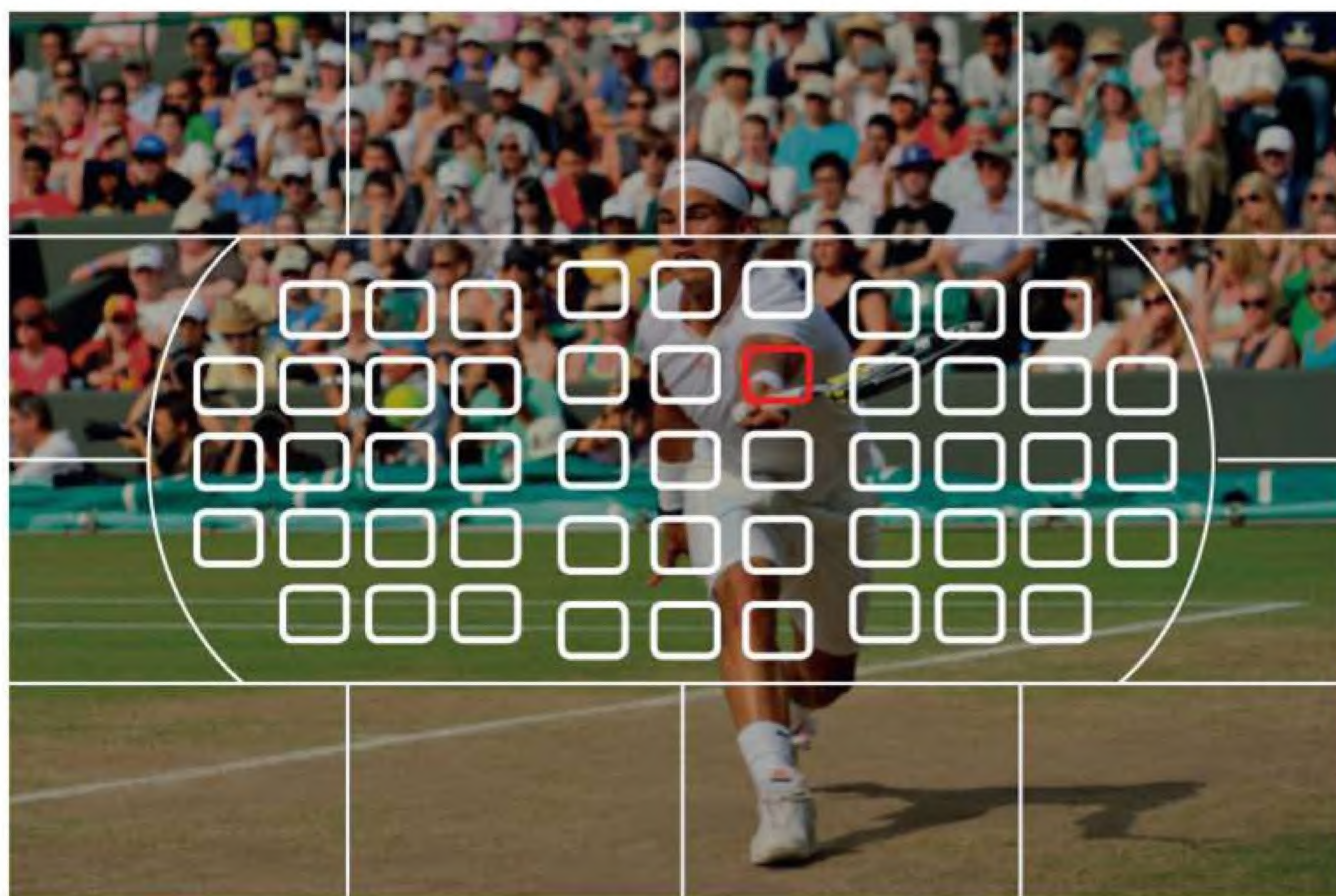
**BOB NEWMAN** originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.



## AP explains...

# How to set up your AF

Your camera's autofocus is a powerful tool but choosing the wrong settings could leave you in a blur. **Mat Gallagher** explains what all those focusing options really mean and how to get the best out of your AF system



**AUTOFOCUS** has been a stable part of a camera's functionality for almost 20 years but with modern systems offering such complex arrangements, to really get the best out of it requires a little more knowledge. Customising your AF will allow you to fine-tune the settings to suit your style of shooting and the subjects you photograph. Auto settings are all very well but when it comes to creative tasks, the camera can't always keep up with what the brain is thinking. Here, we explain the essential settings and also some of the more advanced modes found on higher-end cameras that ensure professional levels of performance.

### SINGLE-SHOT, SERVO AND AUTO

The most fundamental control of your focusing is known simply as the focus mode and is the one you're likely to be most familiar with. Depending on your camera, this can be a menu item, a button or a switch, and is often combined with the manual focus selection.

There are two main AF modes: single-shot and continuous servo. Single-shot focuses when the shutter button is half pressed down and, once locked onto your

subject, it will stop searching unless you lift your finger and then press the button again. The continuous servo mode provides focusing suitable for moving subjects. On DSLR cameras this will only start when your finger is half-pressed on the shutter button but once locked on, rather than stopping it will continue to monitor the object in your AF point and make adjustments to the focus until the shutter is fully pressed or your finger is released. Compact system cameras (CSCs) or compacts using continuous AF often don't need the shutter button to be half depressed, and will continue to adjust the focus at all times – much like a video camera.

A third mode can also be found on some cameras labelled auto, AI-servo or A.F.A. This mode is designed to automatically detect whether you require single or continuous focusing, so if your camera locks on to a still subject, single-shot AF will be used, whereas if it detects that your subject is moving, continuous servo AF will be deployed.

### SINGLE-POINT AND AREA SELECTION

Most cameras now feature multiple focus points, the number varying from a simple

three up to 51 points on some Nikon models. By default your camera will be set to select the appropriate focus point for you (auto selection), often based on the point that covers the object closest to the lens. By switching to a single-point selection you are taking this choice away from your camera and back into your own hands. This is one of the most useful settings for composition, as with an extensive array of focus points you can avoid having to focus and then recompose and instead select the focus point in the area of the frame where you have positioned your point of focus.

Cameras with larger numbers of focus points may also offer selection by area, such as the latest Sony Alpha 33 and 55. Area selection allows you to specify groups of focus points for the camera to choose from, and means you can still select the focus area to suit your composition without having to be too precise.

### CROSS-TYPE AND HIGH-SENSITIVITY POINTS

Not all focus points are equal. Some models may feature cross-type sensors, which are essentially two sensors placed on top of each other – one aligned vertically and one horizontally in a cross format – often providing a slightly staggered arrangement. This dual arrangement provides extra sensitivity, allowing the camera to lock on to a subject quicker.

Some AF arrangements are designed to benefit from being given more light. Standard sensors work with maximum apertures of f/4–8, which is equivalent to the telephoto-end of a kit lens. However, some sensors in a cross-type formation use a regular sensor in a horizontal plane and a second sensor in a vertical plane that requires a professional f/2.8 lens to provide enough light for it to work. This means that when using an f/2.8 lens (at any aperture) the focusing will be more accurate.

### FOCUS ASSIST POINTS, REGIONS AND POINT EXPANSION

Assist points are extra focus points that sit between the regular focus points and can be called upon to provide extra focus information to speed up the focusing process. In some models these may be 'invisible' points that are not included in the stated number, while in cameras with a high number of AF points the camera uses the regular surrounding points. Assist points are often used for predictive focusing when tracking a subject. Point expansion is a similar process in which the camera can group points together to create a larger focus area. This is a handy technique when the subject is larger in the frame and especially for when you are tracking a moving subject.

### FOCUS TRACKING

Focus tracking is the next stage on from continuous focusing as it is designed to not only continue to adjust the focus as the subject moves but also adjust the focus point

Above: Nadal in action during Wimbledon 2010 as captured by Mark Higgins



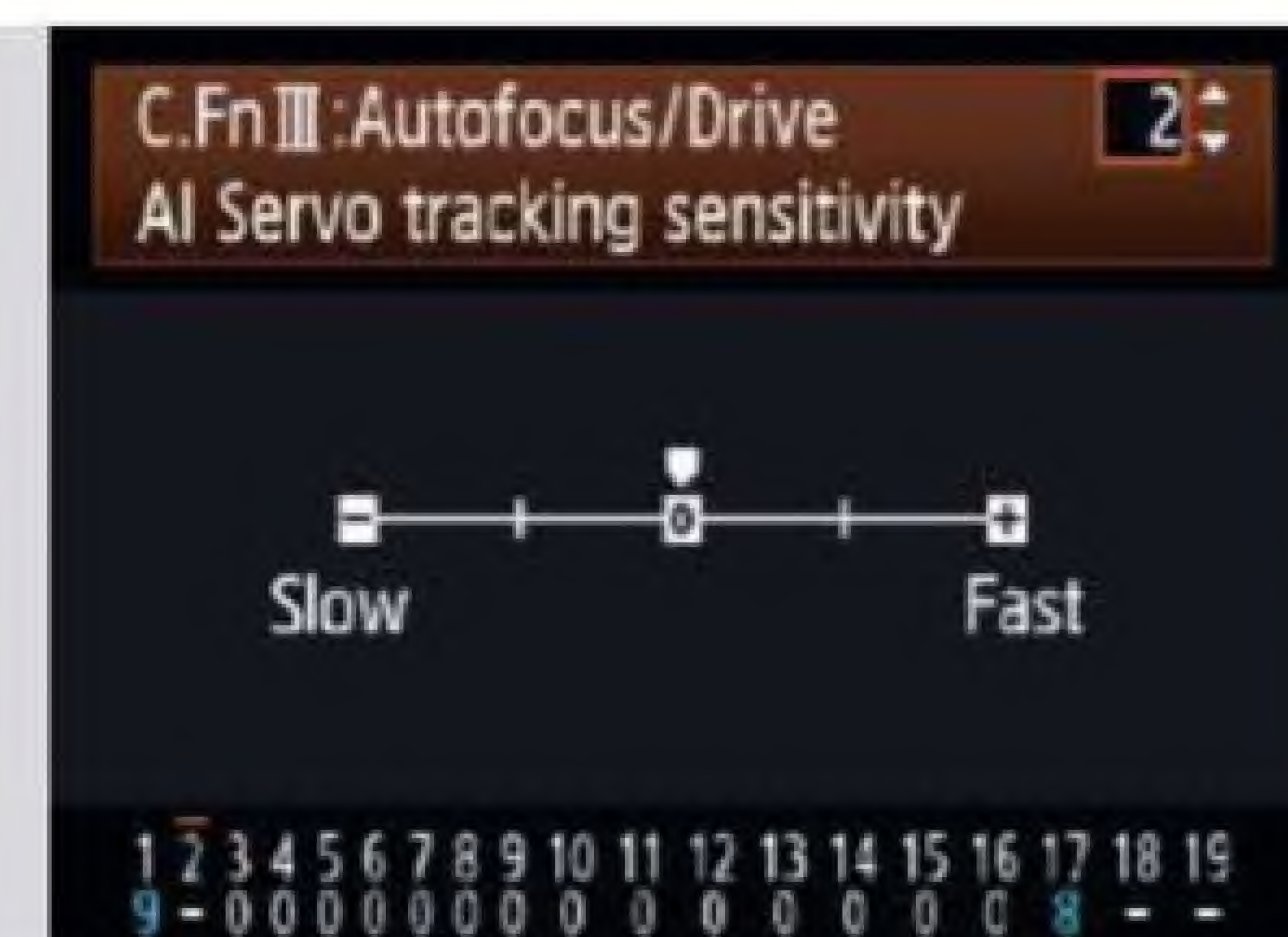
to follow the subject as it moves around the frame. Starting with a single selected point, the system switches the AF point to remain locked on. This is often combined with expanded or area AF settings. Tracking is the most advanced form of focusing to date and mainly appears on high-end consumer models and professional cameras. Canon's EOS 7D and EOS-1D cameras make use of this, while Nikon's 3D tracking AF now features across most of its consumer models from the D3100 upwards.

### TRACKING SENSITIVITY

Models that feature AF tracking will usually feature a form of tracking sensitivity control. This dictates how quickly the camera switches from one subject to another when a new subject comes into the frame, in front of the original. A fast setting will leave little or no delay before the switch, which is ideal when you always want to focus on the subject in front, such as with football or bird photography. However, a slower sensitivity will give a longer delay before switching subject, and this is handy when the subject disappears momentarily behind an obstacle or out of the frame. Fine-tuning this setting can drastically change the way your AF tracking works and is worth experimenting with before you attempt any serious action photography.

**Right: AF tracking adjustment settings for the Canon EOS-1D Mark IV**

**Below right: AF point and tracking speed adjustment settings for the Nikon D3x**



### PREDICTIVE FOCUSING (CONTINUOUS TRACKING AND MAIN POINT)

Predictive focusing is a method of aiding the camera's focus tracking system. This makes use of any focus assist points and keeps the focusing on standby if the subject disappears from the frame. Professional

cameras such as the Canon EOS-1D Mark IV offer further customisation of the tracking priority, which allows you to choose between a dedication to the current subject, in which other subjects are treated as obstacles (continuous setting) and a preference to swap to the subject closest to the lens (main object).

**Next week,** Jon Freeman explains how to use focus points for composition and moving subjects

## INDUSTRY INSIDER

**James Banfield,**  
Nikon's professional  
series manager at  
Wimbledon, offers his  
thoughts on autofocus



**THE FIRST** thing to note is that AF can be trusted now: the latest AF systems have so many features that increase the hit ratio of sharp images. Consequently, I rarely use manual focus these days, except for time lapses and video, to eliminate focus noise. I do still use older fully manual optics, because the quality is still high, but not for quick focusing and sports photography.

The settings I use vary from sport to sport, depending on various factors. Fast action requires quick processing, so reducing the number of AF points lessens the amount of information to process and increases the speed. For high-contrast subjects with erratic movement, such as a tennis player wearing white against a green background, using the highest number of AF points (which is 51 in the case of the D3S) is fine. The D3S also offers 51-point 3D tracking AF, where each point can measure the distance between subject and surrounding objects and background. For isolating subjects that are more difficult to distinguish from the surroundings in terms of contrast and colour,

such as a footballer during a game, using less AF points is advisable, such as 21 points.

Getting to know what your system can offer is critical for getting the most out of it. There are several features to set up on a Nikon DSLR to improve your hit ratio of sharp images and speed up your work. The AF motor drives the lens and as such, using the shutter button to focus is slower because, in releasing it, the 'brakes' are applied. I use the back AF button in continuous AF mode, rather than semi-depressing the shutter. This way the camera continually focuses between shots.

Focus can be lost when the subject exits and then re-enters the frame. In these situations, adjusting the focus tracking delay in the set-up menu is important. As a default it is set to normal. Increasing this to long means that the focus remains for longer – ideal for when tracking a car that disappears behind a post, and reappears on the other side. If the delay is set to short, then the camera will refocus very quickly, which may mean that when the subject reappears from the obstruction, your focus is elsewhere in the frame.

Critical focusing relies on reviewing your shots and the consequent adjustment. To speed this process, set the multi-selector centre playback (F1 in custom settings) to medium magnification. At the press of the central button in the dial, the image zooms right in and can be maintained at this magnification and location when scrolling through all your images. This saves time zooming in and out.

### FOCUS PRIORITY (TRACKING VS SPEED)

Continuous focusing or tracking is usually combined with a fast burst rate to ensure you have the best shot but to do this your camera may be faced with a dilemma. If it loses focus during the burst of shots, should it pause and only fire when locked on or continue to shoot undeterred? This choice is dictated by the subject and whether it is more important to get the shot or only sharp shots. If, for instance, the camera is shooting at 10fps, a preference of shots in focus (tracking priority) could mean that only six to eight shots are fired each second, but if the event is unrepeatable this could mean that you miss the shot. However, with a preference on speed, the full burst speed will be maintained but some of the shots may drift out of focus. Professional cameras such as the Canon EOS-1D Mark IV may split these options further, such as whether to give the first shot time to focus or start the shooting instantly in each case.

### ADJUSTING AUTOFOCUS MICRO-ADJUSTMENT

Autofocus selection can be affected by the pairing of different lenses to your camera and in some cases this can cause a slight discrepancy between the real point of focus and the one perceived by the camera. This difference can cause the AF to focus slightly in front of or behind the selected point. Higher-end consumer cameras and professional models now allow for this margin for error to be adjusted in the menu, often with individual settings for specific lenses. See AP 4 June for more information on AF lens adjustment. **AP**



# Ask AP

Let the AP team answer your photographic queries



## A LITTLE MORE LIGHT NEEDED

**Q** I recently thought I'd use more flash to shoot some portraits on location, so I brought out my old Courtney flash heads of 20 years. I'm wary of using these connected directly to my Canon EOS 7D as I know the excessive trigger voltage from old flash heads can cause problems, so I am considering buying some remote flash triggers, such as those from PocketWizard.

Before I do, though, I thought I'd try using my Canon Speedlite 580EX II. I've cobbled together an arrangement whereby it fires into the brollies I used with my aged Courtney gear, but this is reducing the flash's output. Is there a way of getting a bit more light through? Perhaps an external battery pack?

If I can get around this problem I'll sell the Courtney gear and buy a second Speedlite 580EX II for the sheer convenience. **Richard Thompson**

**A** I know what you mean about convenience. The 'strobist' approach of using small off-camera flashes is so simple, especially with TTL flash control managing exposures for you. There is a ton of purpose-made accessories out there for guns like the Speedlite 580EX II, including brollies, diffusers and softboxes. The only issue – as you point out – is power.

While the Speedlite 580EX II is a powerful gun, your Courtneys are likely to give much more oomph. You don't say how much, but a 500J unit has a guide number of 70, compared with the 55 of the Canon.

Fortunately, there have been huge developments in digital ISO performance since the days of your Courtney units, and this will help recover some of the lost flash power. Your Canon EOS 7 produces terrific results even at relatively high ISOs. Personally, I would go the Speedlight route and shoot at ISO 400–640, and enjoy the convenience of the EOS 7's built-in trigger and off-camera flash metering. **Ian Farrell**



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

## f/AQ

### How to batch resize images

Batch processing of images in Photoshop has been around for a while now, and is a time saver for many of us. Record your steps in an Action and you can play them back when you are editing other files. Select File>Automate>Batch and you can



### FILTER HOLDER FOR COMPACTS

**Q** I am now in my 80s and find DSLRs rather burdensome. Twelve months ago I bought a Canon IXUS 95 to supplement my Nikon outfit and was so pleased with the results that I sold my DSLR gear and replaced it with a Panasonic Lumix DMC-TZ10. The one thing I miss, however, is a polariser. I still have a large filter saved from way back but, with only two hands available, holding it in front of the TZ10 is not a satisfactory solution. Are you aware of a holder that could be fitted to the tripod socket of the TZ10? **Anthony Wood**

**A** What you need is a Cokin A300 filter holder, which screws into the tripod socket on the bottom of the camera rather than into a screen thread on the front of the lens. This is intended for compact cameras, as you suggest, and allows you to use up to three filters in front of the lens, including a polariser. You can get an A300 as part of Cokin Filterfast kit (also containing a sunset and starburst filter) for approximately £40. They don't seem to be available separately at present. A new polariser to fit this will set you back about the same amount of money again. **Ian Farrell**



apply Actions to a whole load of images, while you go off and put the kettle on.

The problem with this approach is that it can be very complicated, which is frustrating when, for example, all you want to do is resize a load of images to the same dimensions. You have to create the Action in the first place, then find your way around the Batch dialogue – one of the most confusing parts of the Photoshop interface. (I challenge anyone to remember exactly how to set the “Override Save As... Commands” option properly.)

It's a welcome relief then, that there is an easier way to automate resizing and file format changes. Instead of using the

File>Automate menu, move one notch further down to the Scripts submenu and choose Image Processor.

This interface is much more self-explanatory. Choose the directory where the original images are kept and specify the new size and/or file format. There are a few other useful options too, for colour space and metadata. Once you are set, click OK and Photoshop will do everything for you. And when you come back from putting the kettle on, there shouldn't be the annoying error message that has been sitting there for ten minutes waiting for your to click OK – as was so often the case with normal batch processing. **Ian Farrell**

## WHAT PRICE MY SECOND-HAND LENSES?

**Q** I have two Pentax lenses that have become surplus to requirements since I upgraded them for better-quality ones. These are the SMX Pentax DAL 18-55mm f/3.5-5.6 AL standard zoom and an SMX Pentax DAL 50-200mm f/4-5.6 ED telezoom. I have no idea how much to sell them for. Could you offer any advice?

**Patrycja Wiewiorowska**

**A** Sadly, your lenses are not worth an awful lot. The 18-55mm optic is what most Pentax users will already have unless they are thinking of upgrading, in which case they'll want something better. It might sell to someone who has broken a lens and wants a straight replacement but this limits the prices you'll get for it to around £50 (eBay had one listed recently that sold for £30).



rings that let you shoot closer with your existing lenses.

**Alex Monro replies** What sort of things are you wanting to get macro shots of? For small inanimate objects – stamps, coins and so on – a shortish focal length of 30-50mm will do, but if you're interested in insects and other creepy crawlies who don't appreciate a hulking great lens shoved in their faces, something a bit longer would be better, around 100mm up. Personally, I'm very happy with my Tamron 90mm f/2.8 optic on my Pentax K20D, which I use for insects and flowers, and also sometimes as a portrait lens. If you're interested in outdoor shots in wet weather, you might want the weather-resistant Pentax 100mm f/2.8 D FA WR lens.

**Daft-bikr replies** The latest of the Pentax 100mm f/2.8 macro lenses would be my first choice. It has curved aperture blades for nice, creamy out-of-focus areas. As far as I know, the other, cheaper options all have straight aperture blades and aren't built as strong.

## FROM THE AP FORUM

### Lenses for macro

**Laj asks** I am completely new to this, but love taking macro photos with my compact camera. I now have a Samsung GX10 and would like to buy a macro lens for it, but haven't got a clue what to buy nor whether I would need a mount adaptor or not. Has anyone got any ideas?

**Roger Provins replies** Any Pentax K-mount macro lens will fit your camera, including independent models such as the Sigma 105mm f/2.8 EX. There are cheaper (but not so good) options such as supplementary lenses that screw onto the front of your existing lens like a filter. Or there are extension tubes and reversing

# In next week's AP

## On sale Tuesday 19 July

ON TEST

## LEICA X1 VS FUJIFILM FINEPIX X100

Designed with street photographers in mind, Richard Sibley compares the Leica X1 and Fujifilm X100 to see which one has the edge

IN THE MOVIES

**ONE OF A KIND**  
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# Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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## Contax S

An early Contax S, fitted with a 50mm f/2.8 Tessar, with a later 3mm flash contact installed where the blanking plate for the delay action aperture would have been

## Contax D

With 50mm f/2.8 Tessar lens

## Lens

An 18cm f/5.5 Meyer Tele-Megor

## Lens

A 135mm f/4 Zeiss Jena S (as Sonnars were branded during the Zeiss trademarks dispute)

## Late Contax S

Probably dating from 1951, this Contax S has delay action and is fitted with a 58mm f/2 T-coated Biotar

The flash synchronisation contact of the Contax S in the tripod bush



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# Contax S

**Ivor Matanle** traces the history of the world's first fixed-pentaprism SLR

**THE DOMINANCE** of the pentaprism SLR in amateur photography since the Second World War, first in 35mm form and most recently in its many digital manifestations, makes the originators of the fixed-pentaprism SLR seriously significant in the history of photography. Before 1960, most amateur photographers aspired to rangefinder cameras from Leica, Contax and, to a lesser extent (in Britain at least), Canon and Nikon. Since 1960 they have wanted, and have increasingly been able to afford, pentaprism SLRs.

The growing market during the 1950s, in the USA particularly, inspired massive investment by Japanese manufacturers to achieve the refinements in design and capability that eventually made the SLR the equal in speed and simplicity of use of the great rangefinder cameras. With automatic diaphragm, instant-return mirror, lever-wind and, later, autowinders, the SLR was, by the late 1960s, every bit the equal of a Leica or Contax for fast photography, and, where long lenses were needed, it was decidedly more effective.

## ORIGINS OF THE PENTAPRISM SLR

Zeiss Ikon in Dresden, Germany, which made Contax rangefinder cameras, could arguably have been first in the world to market a 35mm SLR had the company's management been prepared to buy the rights to a patent of 28 July 1932. Granted to the architect, Kurt Staudinger, this first patent for a 35mm pentaprism SLR was offered during the 1930s to all Germany's top camera manufacturers. However,





## HOW MUCH DO THEY COST?

A working Contax S with lens, if you can find one, will cost around £250 or more, while a working D with lens may cost £150-£180. The Pentacon F or FM (the FM being more common) will cost in the region of £75 to £120, depending on condition. The rarer metered cameras usually fetch more. Remember that repairing a faulty camera will cost £100 or more.

### Pentacon FM

With preset 50mm f/2.8 Tessar



### Lenses

Left-right: A 135mm f/3.5 Schneider Xenar; a 35mm f/2.8 Carl Zeiss Flektogon; and a 100mm f/2.8 Meyer Trioplan



Close-up view of the exposure meter of the Contax E, similar to that of the Pentacon FBM



### Pentacon FBM

With a semi-auto diaphragm 58mm f/2 Biotar. The exposure meter flap of the Pentacon FBM is open to take a reading



### Contax E

The camera is fitted with a preset 50mm f/2.8 Tessar and has the flap of the built-in exposure meter open

none took any interest. The result was that the Kine-Exakta of 1936, with only a waist-level viewfinder and which was essentially a development of Ihagee's rollfilm VP Exakta, became the first 35mm single-lens reflex model to reach the market, followed in the same year by the Soviet Sport.

By 1939, though, engineers at Zeiss Ikon in Dresden, where the successful Contax rangefinder cameras were made, had produced a prototype Contax SLR camera with the vertical metal shutter of the Contax II. The bombing of Dresden in February 1945 caused severe damage to the original Zeiss Ikon factory, while the subsequent removal of the prototypes and Contax dies by the Soviet Union put an end to that original Contax SLR design process. Hubert Nerwin, the original head of the Contax SLR design team, and his colleagues made their way to West Germany and helped to establish the new Zeiss Ikon in Stuttgart. Other staff stayed in Dresden and, within a year, were once more making folding cameras in the former Ernemann factory.

Those engineers of the original SLR development team, who had both survived the war and remained in Dresden, knew why the original design was inadequate and, under Dr William Winzenburg and with a copy of the expired 1932 patent, they started again on a Contax reflex. They used a horizontally running rubberised cloth focal-plane shutter and decided that the new SLR was to be flash synchronised, have an easily manufactured 42mm screw lens mount and be easier to use than the complex Kine Exakta. Because its focusing relied upon a mirror (*Spiegel* in German), the camera was to be called the Contax S.

The patent was registered in 1947,

before that of the Italian Rectaflex in the same year. It is therefore generally agreed that, although both the Contax S and the Rectaflex were exhibited officially for the first time at the Leipzig Fair in 1949, the Contax S was the first mass-produced 35mm fixed-pentaprism SLR. The Alpa Prisma Reflex also ran them close, appearing in 1949.

### FIRST WITH THE M42 MOUNT

The Contax S can also claim to be the first SLR with the M42 screw-lens mount, which, over the next 20 years, briefly became the world's leading SLR lens mount after it was espoused by Praktica, Pentax, Edixa and others. Most Contax S cameras were sold with the 58mm f/2 Carl Zeiss Biotar lens, in its initial black mount with a non-preset diaphragm, but a 50mm f/2.8 Tessar optic became an alternative within months of the launch. Flash sync was via a contact inside the tripod bush, presumably for use with a special Zeiss Ikon bulb flashgun attached using the bush. Early examples of the Contax S had no delay-action mechanism, but an interim version displayed a circular blanking plate where the delay-action lever should be and later examples had delay action below the 45° shutter release.

The shutter, like most other focal-plane shutters at the time, was dual range – the slow speeds from 1/20-1sec were set using a different marker to those from 1/50-1/1000sec. The shutter-speed dial was under a glass panel on the top of the camera, with the slow speeds coloured red and the fast speeds in black. Either

side of the circular glass above the dial were additional semi-circular areas. At any one time, either a black arrow showed in the right-hand semi-circle or a red arrow showed in the left-hand semi-circle. A sliding switch on the back of the top-plate made it possible to display either the red arrow to set the slow speeds or the black arrow to set the fast speeds. Depressing and twisting the knurled circular knob on the top of the camera in the direction of the arrow revolved the film speed plate to position a black speed against the black arrow or a red speed against the red arrow. Neither set of speeds would click into place against the wrong coloured arrow.

### THE CONTAX D

Three years after the appearance of the Contax S, the 1952 Leipzig Fair was enlivened by the appearance of its successor, the Contax D. Essentially similar in appearance, the most noticeable difference between a Contax D and the earlier S was that the D had a conventional 3mm co-axial flash socket on the top of the camera near the rewind knob instead of the contact in the tripod bush. Cosmetic differences on the Contax D included the addition, on the first series of cameras, of a small capital D under the Zeiss Ikon logo on the sloping face of the prism housing. Later examples have 'Contax D' on the name plate instead of the simple 'Contax' of the earlier cameras.

Officially, the D was said to stand for Dresden. In fact, it is more likely that it stood for *Dachkantprisma*, the German for

## YOU MAY ALSO LIKE



An Exakta Varex of approximately the same period is more common, usually cheaper and less expensive to get serviced, but just as likely to need servicing



**Contax D top-plate**

This is a layout shared with the other cameras in the series. Note the 3mm co-axial flash synchronisation socket adjacent to the rewind knob, which is absent on the Contax S

**Pentacon F**

With a 50mm f/3.5 Meyer Primotar



The shutter-speed setting assembly. The thumb switch on the back of the top plate sets the arrow (here on the left side of the window) to fast speeds (black on the right) or slow speeds (red on the left). The serrated knob with the arrow is pushed down to change the speeds, turning it always in the direction of the arrow

'roof prism'. At some point during the early availability of the Contax D, the original versions of the 58mm f/2 Biotar and 50mm f/2.8 Tessar lenses with simple diaphragm were replaced with new, larger bright aluminium versions with preset diaphragms.

**PENTACON VERSION**

Concurrent with the Contax D, the same factory began making the same camera under the name Pentacon. This was probably because East German Zeiss Ikon correctly thought they'd lose the trademarks case, and thereby relinquish the rights to the Contax name. The initial Pentacon was identical to a Contax D in all but name.

In 1956, the Contax D and original Pentacon were beginning to seem old-fashioned by comparison with the Exakta Varex with interchangeable prism and waist-level finder, and the various versions of the Edixa reflex with the same facility. What those cameras did not have was a built-in exposure meter, so the Contax E became the first focal-plane SLR to have a built-in exposure meter. Later that same year, the first Contax with automatic diaphragm actuation appeared. This was the Contax F (or Pentacon F) and it was the first camera to have the well-known push-plate operating a pin in the back of the lens that almost every camera enthusiast recognises as a Praktica or screw Pentax feature.

The standard lenses with which the Contax F and Pentacon F cameras were offered looked much the same as the preset lenses, but were now equipped with a manually cocked semi-automatic diaphragm. After taking a photograph and winding on, the user operated a spring-loaded trigger on the lens mount that locked the diaphragm open in the cocked position for full-aperture focusing. The diaphragm setting ring was then set to the aperture needed for the next photograph. When the shutter button was pressed, the diaphragm closed automatically to the working aperture milliseconds before the shutter fired.

The Contax and Pentacon F had distinctly

**1949**

Contax S announced at the Leipzig Fair

**1952**

Contax D replaces Contax S, also at the Leipzig Fair

**1953**

Pentacon version of Contax D in production alongside identical Contax D

**1956**

Contax E launched, the world's first focal-plane SLR with built-in exposure meter

**1956**

Contax F and Pentacon F become first models in the series with automatic diaphragm actuation

**1957**

Contax and Pentacon FB models appear

**1957**

Contax and Pentacon FM models appear with split-image rangefinder screen

larger wind and rewind knobs and an improved exposure counter. They were sold outside East Germany with several alternative standard lenses. Examples turn up with the Isco lenses that were also fitted to the Edixa Reflex, and with Steinheil Quinon lenses as well as the usual Carl Zeiss Biotars and Tessars.

In 1957 the Contax and Pentacon FB models appeared – the F with an added exposure meter. Also announced in 1957 were the Contax and Pentacon FM, a version of the F with a split-image rangefinder focusing screen. The FBM, predictably, was an FM with built-in meter. By the end of the '50s, the design was hopelessly outclassed, not only by newer East German products such as the Exakta Varex IIa and Praktina IIa, but also to a greater extent by Japanese models. The Pentacon FM continued to be manufactured into the early 1960s, but mainly for domestic sales.

**LENSES**

No lenses other than the standard 50mm or 58mm focal lengths were offered before 1951 as far as anyone can establish. From then on, a rapidly increasing range of longer focal lengths was offered by Carl Zeiss and particularly Hugo Meyer, with specialist long-focus and telephoto lenses made at very high prices by Astro in the Soviet Zone of Berlin.

There were no true wideangle lenses for SLRs before the mid-1950s, when Angénieux produced the world's first retrofocus lens, a 35mm wideangle. However, there was a 40mm f/4.5 Tessar, whose rear element cleared the reflex mirror without the need for retrofocus design. Carl Zeiss offered the 35mm f/2.8 retrofocus Flektogon from about 1956. **AP**

Thanks to Don Baldwin for the loan of the cameras illustrated in this article

**WATCH OUT FOR****Shutter blinds**

This is a camera that you ideally need to test before you buy, so it is a risky internet purchase. One of the key faults is the latching of the shutter blinds, which can come open as the camera is wound. Even if the shutter runs well, there is a tendency for them to bounce open momentarily after they have completed their run, which double exposes the right-hand side of your picture. Faults in the shutter-setting mechanism are also common, apparently caused by people ignoring the arrow on the shutter setting knob and persistently turning the knob in the wrong direction.

**Focusing mount**

Another common problem with the aluminium-mount lenses is stiffness of the focusing mount. This can be easily rectified, but it costs money to get it done properly.

**Diaphragm**

With late F-series cameras, always check that the spring-loaded diaphragm works properly and snaps shut immediately the shutter is fired. If the diaphragm closes sluggishly, it needs servicing.



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LENSBABY COMPOSER + FISHEYE OPTIC + 2 AP KITS	MINT-CASED £199.00
CANON 15mm f2.8 FISHEYE LENS	MINT- £495.00
CANON 20mm f2.8 USM COMPLETE WITH HOOD	MINT- £325.00
CANON 24mm f2.8 IF	MINT-BOXED £265.00
CANON 24mm f2.8 IF	MINT- £235.00
CANON 50mm f1.8 MK I (SUPERB LENS RARE NOW)	MINT- £165.00
CANON 50mm f1.8 MK II	EXC+++ £69.00
CANON 50mm f2.5 COMPACT MACRO	MINT- £185.00
CANON 100mm f2 USM	MINT-BOXED AS NEW £315.00
CANON 100mm f2.8 USM MACRO	MINT- £365.00
CANON EF LIFE SIZE CONVERTER	MINT-CASED £165.00
CANON 17 - 85mm f4.5-5.6 IMAGE STABILIZER	MINT-BOXED £225.00
CANON 18 - 55mm f3.5-5.6 EF-S II	MINT- £59.00
CANON 18 - 55mm f3.5-5.6 EF-S IMAGE STABILIZER	MINT-BOXED £295.00
CANON 18 - 135mm f3.5-5.6 EF-S IMAGE STABILIZER	MINT-BOXED AS NEW £245.00
CANON 18 - 200mm f3.5-5.6 IMAGE STABILIZER (LATEST)	MINT- £399.00
CANON 20 - 35mm f3.5-5.6 USM	MINT- £175.00
CANON 28 - 80mm f3.5-5.6 USM	MINT- £79.00
CANON 28 - 80mm f3.5-5.6 AUTOFOCUS	MINT- £49.00
CANON 28 - 90mm f4.5-5.6 USM MK II	MINT- £49.00
CANON 28 - 105mm f3.5-5.6 USM + HOOD	MINT- £159.00
CANON 28 - 135mm f3.5-5.6 USM IS IMAGE STAB + HOOD	MINT-BOXED £225.00
CANON 28 - 200mm f3.5-5.6 USM + HOOD	MINT-BOXED £225.00
CANON 55 - 200mm f4.5-5.6 EF USM	MINT-BOXED £115.00
CANON 75 - 300mm f4.5-5.6 USM MK II	MINT-BOXED £115.00
CANON 75 - 300mm f4.5-5.6 USM MK II (LATEST)	MINT-BOXED AS NEW £165.00
CANON 75 - 300mm f4.5-5.6 USM IMAGE STABILIZER + HOOD	MINT- £115.00
CANON 75 - 300mm f4.5-5.6 USM IMAGE STABILIZER	MINT- £285.00
CANON 70 - 300mm f4.5-5.6 USM IMAGE STABILIZER	MINT- £315.00

CANON 2.0x EXTENDER MK II	MINT-BOXED £265.00
CANON FIT TELEPLUS 2X MC7 ELEMENT TELECONVERTER	MINT- £39.00
CANON EF25 MK II EXTENSION TUBE	MINT- £39.00
CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc	MINT- £75.00
CANON PB-E1 BOOSTER FOR EOS 1 etc	MINT- £59.00
CANON 540 EZ FLASH + INST	MINT- CASED £99.00
CANON 540 EZ FLASH + INST	MINT- CASED £99.00
CANON 420 EZ FLASH	MINT- CASED £69.00
CANON 420 EZ FLASH	MINT- CASED £49.00
CANON TC 80M3 REMOTE CONTROLLER	MINT-BOXED £99.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT- £145.00
CANON LC4 TRANSMITTER AND RECEIVER	MINT- £175.00
SIGMA 15mm f2.8 EX DG FISHEYE LENS (LATEST)	MINT-BOXED AS NEW £425.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT-BOXED £345.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT- CASED £299.00
SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 30mm f1.4 EX DC SLD & ELD GLASS (LATEST)	MINT-BOXED AS NEW £275.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST)	MINT-BOXED AS NEW £299.00
SIGMA 105mm f2.8 EX MACRO	MINT-CASED £269.00
SIGMA 17 - 35mm f2.8/4 EX ASPHERICAL	MINT-BOXED £195.00
SIGMA 18 - 50mm f3.5-5.6 DC ZOOM	MINT- £75.00
SIGMA 18 - 200mm f2.8/4 DC OPTICAL STABILISING	MINT-BOXED AS NEW £229.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT- £345.00
SIGMA 28 - 135mm f3.5-5.6 MACRO ASPHERICAL + FILTER	MINT + HOOD £95.00
SIGMA 50 - 500mm f4.5-6.3 EX APO RF HSM	MINT- CASED £499.00
SIGMA 80 - 400mm f4.5-6.3 EX APO DIG OPTICAL STABILISER	MINT- £499.00
TAMRON 90mm f2.8 SP DI MACRO 1:1 (LATEST)	MINT-BOXED £275.00
TAMRON 200 - 500mm f5.6-6.3 SP DI (LATEST SUPERB)	MINT-BOXED AS NEW £599.00
TOYOKA 10 - 17mm f3.5-4.5 AT-X DX LENS (LATEST)	MINT- £399.00

## Contax 'G' Compacts & SLR

CONTRAF G2 BODY	MINT-BOXED £425.00
CONTRAF G1 BODY	MINT- £175.00
CONTRAF TIX TITANIUM COMPACT + LEATHER CASE	MINT-CASED £399.00
CONTRAF 28mm f2.8 B10 G + HOVA FILTER + CONTRA HOOD	MINT-BOXED AS NEW £295.00
CONTRAF 45mm f2.8 PLA G + HOVA FILTER + CONTRA HOOD	MINT-BOXED AS NEW £245.00
CONTRAF 90mm f2.8 S0N G + HOVA FILTER + CONTRA HOOD	MINT-BOXED AS NEW £245.00
CONTRAF 90mm f2.8 SONNAR + CONTRA HOOD + FILTER	MINT- £199.00
CONTRAF G1 CASE COMPLETE	MINT- £65.00
CONTRAF 90mm f2.8 SONNAR "G"	MINT-BOXED £199.00
CONTRAF 35 - 70mm f3.5-5.6 VARIO SONNAR T*	MINT-BOXED £365.00
CONTRAF TLA 140 FLASH	MINT-CASED £49.00
CONTRAF TLA 280 FLASH	MINT-CASED £95.00
CONTRAF ARIA BODY (SUPERB, STRAP, INSTRUCTIONS)	MINT-BOXED £269.00
CONTRAF ARIA BODY (STRAP, INSTRUCTIONS)	EXC++-BOXED £299.00
CONTRAF RITS II QUARTZ BODY	EXC++ £119.00
CONTRAF RX BODY (REALLY NICE CONDITION LOW USE)	MINT- £275.00
CONTRAF FT YASHICA 28mm f2.8 SUPERB CONDITION	MINT- £85.00
CONTRAF 35mm f2.8 DISTAGON T* MM	MINT-BOXED £199.00
CONTRAF 45mm f2.8 TESSAR PANCAKE	MINT- £175.00
CONTRAF 50mm f1.4 PLANAR MM	MINT- £225.00
CONTRAF 85mm f1.4 PLANAR MM	MINT- £495.00
CONTRAF 135mm f2.8 SONNAR MM	MINT- £245.00
CONTRAF 85mm f2.8 SONNAR T* AE	MINT-BOXED £225.00
CONTRAF TLA 280 FLASH	MINT- £95.00
CONTRAF MUTAR III 1.4 X TELECONVERTER	NEW £225.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL CHROME BODY 0.72 ("UNUSED")	MINT-BOXED AS NEW £1,095.00
LEICA M6 TTL BLACK BODY 0.85	MINT-BOXED £899.00
LEICA M6 CLASSIC BODY CHROME 0.72	MINT-BOXED £875.00
LEICA M6 CLASSIC BODY BLACK 0.72	EXC+++-BOXED £799.00
LEICA M6 BLACK BODY 2 LUG (REALLY FINE EXAMPLE)	MINT- £795.00
LEICA M4-2 BLACK BODY	MINT-BOXED £699.00
LEICA Mda BODY (SUPERB CONDITION)	MINT- £575.00
LEICA WIG WITH 5cm f2.8 SUMMITAR & CASE	EXC++ £795.00
LEICA M6 & CASE	MINT-CASED £795.00
LEICA 5cm f3.5 COLL ELMAR	MINT- £245.00
LEICA M f2.8 ZBSS 21mm f2.8 M BICOON (SUPERB LENS)	MINT-BOXED AS NEW £895.00
LEICA 24mm f2.8 ELMARIT M BLACK ASPHERIC + FINDER	MINT-BOXED AS NEW £1,999.00
LEICA 35mm f1.4 SUMMILUX ASPHERIC M BLACK + HOOD	MINT-CASED £2,999.00
LEICA 35mm f2.8 SUMMILUX ASPHERIC M BLACK ASPHERIC	MINT-BOXED AS NEW £1,495.00
LEICA 50mm f2.8 SUMMILUX CHROME (11818) ("UNUSED")	MINT-BOXED AS NEW £995.00
LEICA 50mm f2.8 SUMMILUX BLACK (11826)	MINT-BOXED AS NEW £995.00
LEICA 90mm f2.5 SUMMARIT M + HOOD + CAP	MINT-BOXED AS NEW £999.00
LEICA 90mm f2.8 ELMARIT M (11807)	MINT-BOXED AS NEW £995.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT- £345.00
LEICA 135mm f4.5 HEKTOR + HOOD	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR M + HOOD	MINT- £159.00
LEICA M BELLINGS UNIT	MINT- £75.00
LEICA HANDGRIP FOR M6/M7 MP etc	MINT- £59.00
LEICA HANDGRIP FOR M6/M7 MP etc	MINT-BOXED AS NEW £79.00
LEICA MOTOR M FOR M6 / M6TTL / M7	MINT-BOXED AS NEW £325.00
LEICA SF20 FLASH + CASE	MINT-BOXED £79.00
LEICA EPC LEATHER CASE (114876)	MINT-BOXED £129.00
LEICA EPC LEATHER CASE (114871)	MINT-BOXED £99.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	MINT- £199.00
LEICA 9cm f4 ELMAR SCREW BLACK	EXC++ £79.00
LEICA R8 BODY BLACK	MINT-BOXED £525.00
LEICA R7 BODY BLACK	MINT- £445.00
LEICA 21mm f4 SUPER ANGLON R	MINT-BOXED £599.00
LEICA 50mm f2.8 SUMMARON 3 CAM	EXC++-BOXED £279.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 560mm f6.3 TELE T R	MINT- £699.00
LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR ROM	MINT-BOXED AS NEW £495.00
LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR ROM	MINT- £369.00
LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR R	EXC++ £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
LEICA DUOVID 8 x 12 x 42 BINOCULARS BLACK + CASE	MINT-BOXED £1,195.00
LEICA 50mm f1.2 USM BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC+++-BOXED £399.00
NINOX 10x25 BR COMPACT BINOCULARS + CASE	MINT- £125.00

## Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA R BODY	MINT-CASED £199.00
VOIGTLANDER BESSA L BODY	MINT- £99.00
VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR (B)	MINT-BOXED £279.00
VOIGTLANDER 25mm f4.5 S/NOPAR + FINDER SILVER	MINT-BOXED £279.00
VOIGTLANDER 35mm f1.7 ULTRON SILVER + HOOD	MINT-BOXED £265.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROME	MINT- £275.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	MINT-BOXED £229.00
VOIGTLANDER LH1 HOOD FOR 21.25 28mm LENSES	MINT-BOXED £30.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT-BOXED £129.00
VOIGTLANDER SCREW TO M LENS ADAPTOR	MINT-BOXED £35.00
VOIGTLANDER ANGLE FINDER + 15.21 25mm ADAPTORS	MINT-CASED £299.00
RICOH GR1 DATE BODY PRESENTATION BOX	MINT-BOXED £165.00

## Medium & Large Format

BRONICA ETR5 BODY ONLY	MINT- £75.00
BRONICA ETR5c BODY +120 BACK	EXC+++ £85.00
BRONICA 40mm f4.0 ZENZANON WC	MINT- £195.00
BRONICA 40mm f4.0 PE LENS	MINT-BOXED £299.00
BRONICA 100mm f4.0 MACRO ZENZANON PE	MINT- £225.00
BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1	MINT-BOXED £299.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT-BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT- £129.00
BRONICA 150mm f4 PE	MINT- £125.00
BRONICA 150mm f4 E	MINT- £99.00
BRONICA 250mm f5.6 MC	MINT + HOOD £149.00
BRONICA 500mm f8 ZENZANON	MINT- £595.00
BRONICA MOTOR DRIVE E II	MINT-BOXED £149.00
BRONICA E120 BACK	EXC++ £30.00
BRONICA ETR5 120 BACK	MINT- £69.00
BRONICA PLAIN PRISM FOR ETR5/ETRS	MINT-BOXED £69.00
BRONICA 90 DEGREE PRISM FINDER	EXC++ £95.00

BRONICA AER PRISM FINDER	MINT- £89.00
BRONICA SOAM BODY + GRIP DRIVE	MINT- £125.00
BRONICA 50mm f3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm f4.0 MACRO ZENZANON PE	MINT- £245.00
BRONICA 150mm f3.5 ZENZANON S	MINT- £165.00
CONTRAF MFB-2 POLAROID BACK FOR CONTAX 645	NEW £195.00
FUJI GW 670 MK II C/W 90mm f3.5 LENS	MINT-BOXED £675.00
MAMIYA 7 II BODY WITH MAMIYA 80mm f4 ("UNUSED")	MINT £1,475.00
MAMIYA 50mm f4 G LENS FOR MAMIYA 6L	MINT + HOOD £499.00
MAMIYA 150mm f4.5 L G LENS FOR MAMIYA 6	MINT- £299.00
MAMIYA RZ 67 PRO WITH 110 LENS & BACK + WINDER	MINT- £575.00
MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD	MINT- £159.00
MAMIYA 65mm L 14 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT- £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMIYA BACKS BELLINGS HOOD/POL BACK	IN STOCK PHONE
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT- £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT-CASED £199.00
MAMIYA AE PRISM FINDER FOR RZ	EXC+++ £199.00
MAMIYA RZ 67 PRO BACK	MINT- £69





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**Nikon D3100** **YEAR WARRANTY**

15.1 megapixels  
3.4 fps  
1080p movie mode

**up to £65 CASHBACK\***

**D3100** From **£438.99**

HURRY! Cashback\* ends 31.07.11  
D3100 + 18-55mm VR **£398.99 Inc £40 Cashback\* £438.99**  
D3100 + 18-55mm VR + 55-200mm VR **£557.99 Inc £65 Cashback\* £622.99**

CUSTOMER REVIEW: D3100 + 18-55mm VR  
★★★★★ 'A Superb, entry level DSLR' Bullwinkle - Essex

**Nikon D90** **YEAR WARRANTY**

12.3 megapixels  
4.5 fps  
720p movie mode

**D90** From **£539**

D90 Body **£539**  
D90 + 18-105mm VR **£679**  
D90 + 70-300mm VR **£974**

D90 RECOMMENDED ACCESSORIES:  
Nikon MC-DC2 Remote Control **£25.99**

CUSTOMER REVIEW: D90 + 18-105mm VR  
★★★★★ 'Most fun I have had with a camera in years' Crispington - Essex

**Nikon D5100** **YEAR WARRANTY**

16.2 megapixels  
4.0 fps  
1080p movie mode

**D5100** From **£573.99**

NEW! D5100 Body **£573.99**  
NEW! D5100 + 18-55mm VR **£648**

D5100 RECOMMENDED ACCESSORIES:  
Nikon EN-EL14 Battery Pack **£39.95**  
Nikon ME-1 Microphone **£119**

CUSTOMER REVIEW: D5100 + 18-55mm VR  
★★★★★ 'Ideal for holidays', 'versatile' Lionheart - Surrey

**Nikon D7000** **YEAR WARRANTY**

16.2 megapixels  
6.0 fps  
1080p movie mode

**D7000** From **£889**

D7000 Body RRP £1099.99 **£889**  
D7000 + 18-105mm VR RRP £1299.99 **£1059.99**

D7000 RECOMMENDED ACCESSORIES:  
Nikon MB-D11 Battery Grip **£249**

CUSTOMER REVIEW: D7000 + 18-105mm VR  
★★★★★ 'Amazing results with high ISOs' Jeffers - West Sussex

**Nikon D300s** **YEAR WARRANTY**

12.3 megapixels  
7.0 fps  
720p movie mode

**D300s** From **£1098**

D300s Body RRP £1499.99 **£1098**  
D300s + 16-85mm VR **£1543**

D300s RECOMMENDED ACCESSORIES:  
Nikon MC-30 Remote Cord 0.8m **£67.99**  
Nikon EN-EL3e Battery **£54.95**  
Nikon MB-D10 Battery Grip **£259**

CUSTOMER REVIEW: D300s + 16-85mm VR  
★★★★★ 'The perfect combo for a Prosumer' Robin - Bristol

**Nikon D700** **YEAR WARRANTY**

12.1 megapixels  
5.0 fps  
full frame CMOS sensor

**D700** From **£1899**

D700 Body **£1899**

Nikon Capture NX2 **£132.99**  
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

CUSTOMER REVIEW: D700 Body  
★★★★★ 'Terrific Full-Frame DSLR' Richard D300 - North Wales

**Nikon D3s** **YEAR WARRANTY**

12.1 megapixels  
9.0 fps  
720p movie mode  
full frame CMOS sensor

**D3s Body** **£3597**

D3s Body RRP £4199 **£3597**

D3s RECOMMENDED ACCESSORIES:  
Lee Big Stopper 10x Filter **£91.99**  
Nikon EN-EL4a Battery **£99.95**  
Nikon SB-900 Speedlight Flashgun **£322.99**  
Nikon WT4 Kit inc MH18a + Battery **£609.99**

CUSTOMER REVIEW: D3s Body  
★★★★★ 'Superb Pro-Camera' WorcesterWeddings - Worcester

**Nikon D3x** **YEAR WARRANTY**

24.5 megapixels  
7.0 fps  
full frame CMOS sensor

**D3x Body** **£5068**

D3x Body **£5068**

D3x RECOMMENDED ACCESSORIES:  
Cokin H250A ND Grad Filter Kit **£51.99**  
Nikon 24-70mm f2.8 G AF-S ED **£1228**  
Nikon 14-24mm f2.8 G AF-S ED **£1318.99**  
Nikon 70-200mm f2.8 G AF-S ED VR II **£1634.99**

CUSTOMER REVIEW: D3x Body  
★★★★★ 'As good as it gets' Peterthegreat - Kent

**SONY**

**NEX-5 Silver or Black**

14.2 megapixels  
7.0 fps  
1080i movie mode

**£50 CASHBACK\***

**NEX-5** From **£449**

Cashback ends 31.08.11  
NEX-5 + 16mm From **£449** From **£399 Inc C/back\***  
NEX-5 + 18-55mm **£509.99** **£459.99 Inc Cashback\***  
NEX-5 + 16mm + 18-55mm **£589** **£539 Inc Cashback\***

A850 Sony Full Frame DSLRs...  
Sony A850 Body **£1999**  
Sony A900 Body **£2189.99**

A900 Sony A900 Body **£2189.99**

**NEX-C3 Silver or Black** **NEW!**

16.2 megapixels  
5.5 fps  
720p movie mode

**NEW! NEX-C3** From **£449**

NEW! NEX-C3 + 18-55mm **£449**  
NEW! NEX-C3 + 16mm + 18-55mm **£529**

**A35** **NEW!**

16.2 megapixels  
7.0 fps  
1080i movie mode

**NEW! A35 Digital SLT** From **£499**

NEW! A35 Body **£499**  
NEW! A35 + 18-55mm **£599**

**Panasonic**

**G3** **NEW!**

16.0 megapixels  
5.0 fps

**NEW! G3** From **£464**

NEW! G3 Body **£464**  
NEW! G3 + 14-42mm **£529**  
GH2 + 14-42mm **£719**  
GH2 + 14-140mm **£1049**  
GF2 + 14-42mm **£449**  
GF2 + 14mm **£449**  
GF2 + 14mm + 14-42mm from **£524.99**  
G10 + 14-42mm **£359**

**G2**

12.1 megapixels

**G10**

12.1 megapixels

**PRE ORDER NOW From £464**

G10 + 14-42mm + 45-200mm **£611.99**

G SERIES RECOMMENDED ACCESSORIES:  
Panasonic DMW-MA1 - FT Lens Mount Adaptor **£130.99**  
Panasonic 45-200mm f4.0-5.6 Lumix G Vario (MFT Lens) **£279.99**

**OLYMPUS**

**E-PL2 Silver, Black, Red or White**

12.3 megapixels  
3.0 fps  
1080i movie mode

**NEW! E-P3** From **£699**

E-PL2 + 14-42mm II (Silver, Black, White or Red) **£469.99**  
E-PL2 + 14-42mm II + 40-150mm (Red) **£629**  
E-PL2 + 14-150mm (Silver, Black, White or Red) **£719**

NEW! E-P3 Body **£699**  
NEW! E-P3 + 14-42mm **£799.99**  
NEW! E-P3 + 17mm **£799.99**  
NEW! E-P3 + 14-150mm **£849.99**  
NEW! E-P3 + 14-42mm + 40-150mm **£919.99**

**E-5**

12.3 megapixels  
5.0 fps  
720p movie mode

**E-5 Body £1419**

OLYMPUS LENSES:  
Olympus 35mm f3.5 Macro (Four Thirds) **£209.99**  
Olympus 40-150mm f4-5.6 (Micro Four Thirds) **£245.99**  
Olympus 14-150mm f4.0-5.6 (Micro Four Thirds) **£499.99**  
Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) **£659**

**SIGMA**

**SD15**

14.1 megapixels  
3.0 fps

**SD15 Body £584.99**

SD15 Body **£584.99**

SD15 RECOMMENDED ACCESSORIES:  
Sigma CR21 Cable Release **£24.99**  
Sigma RS31 Remote Control **£24.99**  
SanDisk 8GB Extreme Pro 45MB/Sec SDHC Card **£49.99**  
Sigma PG-21 Power Grip **£169.99**  
Sigma EF 610 DG Super **£229.99**

**PENTAX**

**K-5**

16.3 megapixels  
7.0 fps  
1080p movie mode

**K-5** From **£899**

K-5 Body **£899**  
K-5 + 18-55mm **£979**  
K-5 + 18-55mm + 50-200mm **£1079**  
K-5 + 18-135mm **£1379**

**K-r**

12.4 megapixels  
6.0 fps  
720p movie mode

**K-r** From **£398**

K-r + 18-55mm **£398**  
K-r + 18-55mm + 50-200mm (Black Only) **£478**

K-r RECOMMENDED ACCESSORIES:  
Pentax AF 360 FG2 Flashgun **£249.99**  
Pentax DA 55-300mm Lens **£274.99**  
Pentax K-Bag Shoulder Bag **£34.99**



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12.2 megapixels  
3.0 fps  
720p movie mode

**FREE Training DVD + £50 Experience Seminar discount voucher!**

1100D Body	RRP £419	<b>£352.99</b>
1100D + 18-55mm II	RRP £499	<b>£449</b>

**1100D From £352.99**

### Canon EOS 600D

18.0 megapixels  
3.7 fps  
1080p movie mode

**FREE Training DVD + £100 Experience Seminar discount voucher!**

600D Body	RRP £679	<b>£586.99</b>
600D + 18-55mm II	RRP £769	<b>£687.99</b>
600D + 18-135mm IS	RRP £949	<b>£843.99</b>

**600D From £586.99**

\*Terms and Conditions apply. Offer only available on purchases of new EOS 1100D, EOS 600D and EOS 60D Digital SLRs. See our website for more details including how to apply for the DVD plus relevant Seminar Voucher post your purchase. Offer ends 12.10.11.

CUSTOMER REVIEW: 1100D + 18-55mm II  
★★★★★ 'Great for a novice looking to improve'  
Liz – South West

CUSTOMER REVIEW: 600D + 18-135mm IS  
★★★★★ 'An excellent product'  
Wheelyjon – Suffolk

### Canon EOS 550D

AS SEEN ON TV  
18.0 megapixels  
3.7 fps  
1080p movie mode

550D Body	From <b>£513.99</b>
550D + 18-55mm IS	<b>£598.90</b>
550D + 18-135mm	<b>£769</b>
550D + 18-55mm + 55-250mm	<b>£789.99</b>

**550D RECOMMENDED ACCESSORIES:**  
Canon LP-E8 Battery **£44.95**  
Canon BG-E8 Battery Grip **£114.95**

CUSTOMER REVIEW: 550D + 18-55mm IS  
★★★★★ 'Amazing video image'  
Rob – Norwich

### Canon EOS 60D

18.0 megapixels  
5.3 fps  
1080p movie mode  
vari-angle live view

**FREE Training DVD + £150 Experience Seminar discount voucher!**

60D Body	RRP £1049.99	<b>£798.99</b>
60D + 18-55mm	RRP £1149.99	<b>£894.99</b>
60D + 18-135mm	RRP £1299.99	<b>£998.99</b>
60D + 17-85mm	RRP £1349.99	<b>£1039</b>
60D + 17-55mm	RRP £1949.99	<b>£1574.99</b>

**60D From £798.99**

**60D RECOMMENDED ACCESSORIES:**  
Canon BG-E9 Battery Grip **£159.95**

CUSTOMER REVIEW: 60D Body  
★★★★★ 'Wow, an amazing camera'  
Adrian – UK

### Canon EOS 7D

18.0 megapixels  
8.0 fps  
1080p movie mode

**SAVE UP TO £680 ON RRP**

7D Body	RRP £1699.99	<b>£1178</b>
7D + 18-135mm	RRP £1999.99	<b>£1444.99</b>
7D + 15-85mm	RRP £2399.99	<b>£1719.99</b>

**7D RECOMMENDED ACCESSORIES:**  
Canon BG-E7 Battery Grip **£149.95**  
Canon WFT-E5B Wireless Transmitter **£449**

CUSTOMER REVIEW: 7D + 15-85mm  
★★★★★ 'Probably the best APS-C DSLR around'  
Shuggie – Scotland

### Canon EOS 5D Mark II

• Live View Mode • 9 point AF with 6 extra hidden AF points  
• 3" LCD Screen • ISO 6400 (exp. to 25,600)

21.1 megapixels  
3.9 fps  
1080p movie mode  
full frame CMOS sensor

**SAVE UP TO £900 ON RRP**

5D Mark II Body	RRP £2299.99	<b>ONLY £1697</b>
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**5D Mark II RECOMMENDED ACCESSORIES:**  
Canon RS-80N3 **£44.99**  
Canon LP-E6 Battery **£69.95**  
Canon BG-E6 Battery Grip **£239.95**  
Canon EF 50mm f1.2 L USM Lens **£1269**

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM  
★★★★★ 'Awesome IQ and ISO Performance'  
JDMatthollington – Cheshire

### Canon 1D Mark IV

16.1 megapixels  
10.0 fps  
1080p movie mode

**SAVE £1302 ON RRP**

1D Mark IV Body	RRP £4799.99	<b>£3569</b>
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**1D MARK IV From £3569**

### Canon 1Ds Mark III

21.1 megapixels  
5.0 fps  
full frame CMOS sensor

1Ds Mark III Body	<b>£5102.99</b>
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CUSTOMER REVIEW: 1D Mark IV Body  
★★★★★ 'Stunning camera'  
Zung – South Wales

CUSTOMER REVIEW: 1Ds Mark III Body  
★★★★★ 'At the top of the game'  
Veritas – York

### Memory Cards

#### SanDisk

**NEW! SanDisk Extreme Pro:**

300x SDHC	
8GB	<b>£49.99</b>
16GB	<b>£84.99</b>
32GB	<b>£164.99</b>

**SanDisk Extreme:**

400x UDMA C/Flash	
8GB	<b>£49</b>
16GB	<b>£79</b>
32GB	<b>£179</b>

**SanDisk Extreme Pro:**

600x UDMA C/Flash	
8GB	<b>£149</b>
32GB	<b>£269</b>
64GB	<b>£489</b>

**SanDisk ImageMate Multi-Card USB 2.0 Readers:**

5-in-1	<b>£17</b>
12-in-1	<b>£26</b>

### Lexar

**Lexar Professional:**

133x SDHC	
8GB	<b>£34.99</b>
16GB	<b>£54.99</b>
32GB	<b>£99.99</b>

**400x UDMA C/Flash**

8GB	<b>£49</b>
16GB	<b>£79</b>
32GB	<b>£139</b>

**600x UDMA C/Flash**

8GB	<b>£89</b>
16GB	<b>£139</b>
32GB	<b>£239</b>

**NEW! Lexar Pro Reader**  
A Dual-Slot USB 3.0 Reader with a speed file transfer up to 500MB/s. (Backwards compatible).  
**£38**

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**Eye-Fi Memory Cards:**  
Automatically upload photos and videos to your computer and to your favourite website wirelessly!

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Geo X2	4GB	<b>£69</b>
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320EX	<b>£229</b>
270EX II	<b>£159</b>

#### Macroflites:

MR-14EX	<b>£469</b>
MT-24EX	<b>£769</b>

#### Nikon Speedlights:

SB400	<b>£127.99</b>
SB700	<b>£259</b>
SB900	<b>£322.99</b>

#### Kits:

R1	<b>£419.99</b>
R1C1	<b>£599.99</b>

#### SONY Flashguns:

HVL-F58AM	<b>£389.99</b>
HVL-F43AM	<b>£279</b>

#### OLYMPUS Flashguns:

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FL36R	<b>£209.99</b>

#### Ringflash:

AF 540FGZ	<b>£349.99</b>
AF 360FGZ	<b>£249.99</b>
DRF14	<b>£121.99</b>

#### Flashguns:

24 AF-1	<b>£59.95</b>
44 AF-1	<b>£145</b>
50 AF-1	<b>£180</b>
58 AF-2	<b>£285</b>

#### Macro flash:

15 MS-1	<b>£295.99</b>
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#### SIGMA Flashguns:

EF 610 DG ST	<b>£139.99</b>
EF 610 DG Super	<b>£229.99</b>

#### EM-140 DG Macro Flash

**£299.99**

#### Nissin Flashguns:

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**Ezybox** **£51.99**

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£36**  
on RRP

**50mm f1.8 II**  
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**£93.99**


Canon


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Fisheye  
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Canon


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f4.0-5.6L  
IS USM  
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Canon


**EF 300mm**  
f2.8L IS  
USM II  
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Nikon


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AF-S  
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f4 G ED  
AF-S VR  
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AF-S DX VR  
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EF 24mm f1.4 L II USM	£1329.99
EF 24mm f2.8	£372.99
TS-E 24mm f3.5 L II	£1714.99
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EF 28mm f2.8 USM	£163.99
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EF 50mm f1.4 USM	£298.99
EF 50mm f1.8 II	£93.99
EF-S 60mm f2.8 USM Macro	£361.99
MP-E 65mm f2.8 1-5x Macro	£838.99
EF 85mm f1.2 L II USM	£1734.99
EF 85mm f1.8 USM	£313.99
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EF 100mm f2.8 USM Macro	£417.99
EF 100mm f2.8 L IS USM Macro	£723.99
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EF 400mm f2.8 L IS USM II	£8994
EF 400mm f5.6 L USM	£1074.99
EF 500mm f4.0 L IS USM II	£8989
EF 600mm f4.0 L IS USM II	£11289
EF 800mm f5.6 L IS USM	£10169
EF 8-15mm f4.0 L USM Fisheye	£1292.99
EF-S 10-22mm f3.5-4.5 USM	£634.99
EF-S 15-85mm f3.5-5.6 IS USM	£599
EF 16-35mm f2.8 L USM II	£1118.90
EF 17-40mm f4.0 L USM	£608.99
EF-S 17-55mm f2.8 IS USM	£779.89
EF-S 17-85mm f4.0-5.6 IS USM	£352.99
EF-S 18-55mm f3.5-5.6 IS II	£194.99
EF-S 18-135mm f3.5-5.6 IS	£339
EF-S 18-200mm f3.5-5.6 IS	£419.99
EF 24-70mm f2.8 L USM	£994.99
EF 24-105mm f4.0 L IS USM	£894.99
EF 28-135mm f3.5-5.6 IS USM	£364.99
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NEW! EF-S 55-250mm f4.0-5.6 IS II	£329
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EF 70-200mm f2.8 L IS USM II	£1819
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14mm f2.8 D AF ED	£1213.99
16mm f2.8 D AF Fisheye	£597.99
20mm f2.8 D AF	£463.99
24mm f1.4 G AF-S ED	£1618.99
24mm f2.8 D AF	£332.99
24mm f3.5 D ED PC-E	£1383.99
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35mm f2.0 D AF	£253.99
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105mm f2.8 G AF-S VR IF ED Micro	£613.99
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14-24mm f2.8 G ED AF-S	£1329
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17-55mm f2.8 G ED DX AF-S IF	£1061.99
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18-55mm f3.5-5.6 G ED AF-S DX II	£124.99
18-55mm f3.5-5.6 G AF-S DX VR	£146.60
18-105mm f3.5-5.6 G ED AF-S DX VR	£224.90
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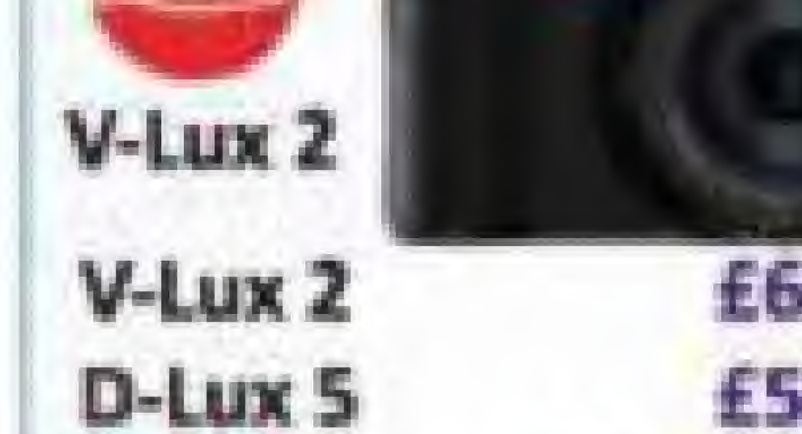
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SIGMA


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720p movie mode


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Panasonic


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**£363.99**

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OLYMPUS


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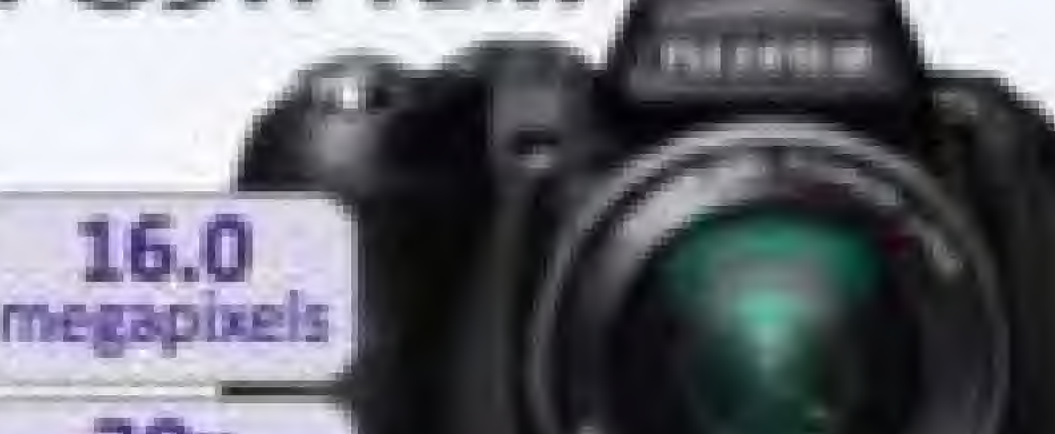
Coolpix L23	Silver, Blue, Pink, Red or Black	£58.99
Coolpix S2500	Silver, Pink, Red or Black	£82.99
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Coolpix S9100	Silver, Red or Black	£224.99
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SONY


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HX5	Gold	£245
WX10	Gold or Black	£249
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FUJIFILM


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30x optical zoom


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APS-C size sensor

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FinePix S3200	Black	RRP £249.99 <b>£165.99</b>
FinePix Z900	Red, Blue, Pink or Black	£188.99
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6x Lamps, 2x Light  
Stands, Cocoon 70

Light Tent, Light Tent Stand and  
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**Lumen8 Series Kits:**

2x Flash Heads, 2x Reflectors, 2x Light Stands,  
2x Power Leads, Sync Lead and 2x Kit Bags.

**200 Twin Umbrella £305.99**

**400 Twin Umbrella £376.99**

**400 Twin Softbox £458.99**

(Includes 2x Umbrellas)

(Includes 2x Umbrellas)

(Includes 2x Softbox)

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## INTERfit

**Venus Series Kits:**  
2x Venus 300w Heads, 2x Light Stands,  
2x Reflectors, Leads and Carry Case.

**300 Twin Umbrella £306.99**

**300 Twin Softbox/Umbrella £328.99**

**300 3 Head Kit £561.99**

(Includes extra Head and Light Stand)

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## Photo Basics

**uLite Green Screen Kit £249**

**Strobelite Twin Head Kit £449**

**Strobelite 3 Head Kit £549**

**Barndoor Set £42**

**30" Honeycomb Grid £29**

**Snoot, Grid & Gels £29**

**Rotolight**

**Pro LED Ringlight £99.99**

**Rotolight Stand £35.99**

**LitePanels Micro Kit £204.99**

**LitePanels Micro Pro LED Kit £357.99**

**Manfrotto**

**Imagine More**

**Lite Tite Swivel Head £24.99**

**Expan Background Holder Set £69.99**

**Autopole £80.99**

**5001B Nano Stand £44.99**

**Light Stand From £34.99**

**Background Support Set £139.99**

**Strobes | Sync 4 Set £45.99**

**IR Transmitter £37.99**

**40cm Beauty Dish £50.99**

**5-in-1 Reflector From £24.99**

**Reflector Bracket £24.99**

**Umbrellas From £15.69**

**Umbrella Holder w/Hotshoe £15.95**

**Floor Stand (compact) £29.99**

**Air-Cushioned Stand £37.99**

**Heavy Duty Stand £57.99**

**Background Support £91.99**

**Wall Mounting Kit £61.99**

**Italian Back-ground Cloth From £45.99**

**Coolite 455 Twin Head £319.99**

**Coolite 455 Twin Kit:**

2x Heads, 2x Octabox Softboxes, 2x Light-  
ing Stands, 2x Power Leads, 8x  
lamps (55W) and an Instructional DVD.

**Stellar Extreme 300 Kit:**

The Xtreme 300 head kit is the  
ideal choice for all round fashion  
and portrait photography on  
location.

**300 £306.99**

**EZ Lite Kit:**

Affordable solution to modern  
studio lighting by having a uni-  
form 3200k Tungsten light  
source. Ideal for portrait and  
product photography.

2x Heads, 2x Lighting Stands, 2x  
Translucent Umbrellas, 2x Power  
Cables and 2x 500w Tungsten Lamps

**EZ Lite Twin Head £122.99**

**Rotolight**

**Pro LED Ringlight £99.99**

**Rotolight Stand £35.99**

**LitePanels Micro Kit £204.99**

**LitePanels Micro Pro LED Kit £357.99**

**Manfrotto**

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**EZ Lite Kit:**









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Nikon

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D5100

SUPERB DX-FORMAT SLR PACKED  
WITH CREATIVE FEATURES



Body SRP £669.99  
Lens sold separately

- 16.2 megapixel DX-format CMOS image sensor
- High ISO (100-6400) extendable up to 25600
- 3.0" 921k dot vari-angle LCD
- HDR Imaging
- SD XC memory card slot
- 4 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips

**D5100 + 18-55mm VR: £649.99**

+ 4GB SDHC Memory Card & Nikon SLR BAG VA2201BB £679.99

## Nikon LENSES

For money saving deals with filters  
& hoods, visit our website.

AF-G 10.5mm f/2.8G ED AF DX	£524.99	AF-S 85mm f/1.4G	£1,279.99	AF-S DX 18-55mm f/3.5-5.6G II	£127.99
AF-D 14mm f/2.8D	£1,249.99	AF-S 105mm f/2.8G VR IF-ED	£629.99	AF-S DX 18-55mm VR (White Box)	£99.99
AF-D 16mm f/2.8D Fisheye	£613.99	PC-E 85mm f/2.8D ED Micro	£1,399.99	AF-S 18-105mm f/3.5-5.6G VR	£199.99
AF-D 20mm f/2.8	£469.99	AF-DC 105mm f2 Nikkor	£803.99	AF-S 18-105mm VR (White Box)	£185.00
AF-D 24mm f/2.8D	£344.99	AF-D 135mm f/2.0D	£989.99	AF-S 18-200mm f/3.5-5.6G VR II	£589.99
AF-S 24mm f/1.4G ED Nikkor	£1,618.99	AF-D 180mm f2.8 IF ED	£628.99	AF-S 24-70mm f2.8G ED	£1,279.99
PC-E 24mm f/3.5D ED MF	£1,419.99	AF-D 200mm f/4D IF ED	£1,139.99	AF-D 24-85mm f/2.8-4	£529.99
AF-D 28mm f2.8	£227.99	AF-S 200mm f/2G ED VR II	£4,384.99	AF-S 24-120mm f/4G ED VR	£843.99
AF-S 35mm f/1.4G	£1,409.99	AF-S 300mm f/2.8G ED VR II	£4,149.99	AF-S 28-300mm f/3.5-5.6G VR	£699.99
35mm f2 AF Nikkor D	£262.99	AF-S 300mm f/4 D IF-ED	£991.99	AF-S 55-200mm f/4-5.6G DX	£199.99
35mm f1.8 AF-S DX Lens	£179.99	AF-S 400mm f/2.8G ED VR	£6,749.99	AF-S 55-200mm f/4-5.6 VR DX	£209.99
PC-E 45mm f/2.8D ED Micro	£1,419.99	AF-S 500mm f/4G ED VR	£5,999.99	AF-S 55-300mm f/4.5-5.6G VR	£279.99
AF 50mm f1.4D	£239.99	AF-S 600mm f/4G ED VR	£7,249.99	AF-S 70-200mm f/2.8 G VR II	£1,634.99
AF-S 50mm f/1.4G	£307.99	AF-S 10-24mm f/3.5-4.5G DX ED	£667.99	AF-S 70-300mm f/4.5-5.6G IF VR	£389.99
AF-D 50mm f1.8	£112.99	AF-S DX 12-24mm f/4 G IF-ED	£829.99	AF-D 80-400mm f/4.5-5.6D VR	£1,199.99
AF-S 50mm f/1.8G	£199.99	AF-S 14-24mm f/2.8G ED	£1,329.99	AF-S 200-400mm f/4G VR II	£5,099.99
AF-S 60mm f2.8G Micro ED	£409.99	AF-S 16-35mm f/4G ED VR	£859.99	TC-14E II 1.4x AF-S Teleconverter	£319.99
AF-S 85mm f/3.5G DX Micro	£417.99	AF-S 16-85mm f/3.5-5.6G ED VR	£463.99	TC-17E II 1.7x AF-S Teleconverter	£319.99
AF-D 85mm f1.8D	£314.99	AF-S 17-55mm f/2.8G IF-ED	£1,079.99	TC-20E III 2.0x AF-S Teleconverter	£419.99

Please note that all Nikon lens prices are correct at time of going to press, but are subject to change

D7000

Body Only £889.99

D7000 + 18-105mm VR £1,074.99



Body SRP £1,099.99  
Lens sold separately

- 16.2 megapixel DX-format CMOS image sensor
- High ISO (100-6400) extendable up to 25600
- Durable design
- 100% viewfinder coverage

- Twin SD memory card slots
- 6 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips



**Nikon D3100**

Stunningly simple-to-use DX-format SLR with 14.2 megapixel CMOS image sensor, Guide Mode, & full HD D-Movie.

Body Price £384.99

D3100 + 18-55mm VR £439.99

D3100 + 18-55 & 55-300 VR £678.98

**Nikon D90**

The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.

Body Price £539.99

D90 + 18-105mm VR £724.99

**Nikon D300s**

Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting and D-Movie.

Body Price £1,089.99

D300s + 16-85mm VR £1,553.98

D300s + 18-200mm VR II £1,679.98

**Nikon D700**

The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

Body Price £1,849.99

D700 + 105mm VR Micro £2,479.98

D700 + 14-24mm ED £3,179.98

**Nikon D3s**

FX format professional SLR with a highly sensitive 12.1 megapixel CMOS sensor. Redraw Your Boundaries

Body Price £3,598.00

Please visit our website for further D3s Deals

**Nikon D3x**

The D3x redefines high resolution SLR photography, whether you shoot in the studio or out on location.

Body Price £5,149.99

Please visit our website for further D3x Deals

## Nikon Accessories

### NIKON CASES

Leather case for 2500 / 57c (S)	£2.50
CS-L01 case for L10/L18 (4)	£9.99
CSS-S22 Black Case for S8000	£14.99*
CS-P03 case for P80	£9.99
CS-P05 case for P90 / P100	£24.99
CS-P06 case for P7000	£19.99
CF-DC1 semi soft case for D40	£47.99
CF-DC2 semi soft case for D5000	£41.99
CF-D200 semi soft case for D300	£59.99

### NIKON GRIPS

MB-D80 (D80 / D90)	£159.99
MB-D10 (D300s / D700)	£199.99
MB-D11 (D7000)	£249.00

### NIKON SOFTWARE

Camera Control Pro 2	£149.99
Capture NX2	£149.99

### NIKON BATTERIES

EN-EL9a (D40/ D40x/D5000)	£46.99
EN-EL3E (D300/ D200/ D80/D700)	£50.00
EN-EL10 (S500/S200/S510)	£35.99
EN-EL14 (D3100)	£40.99
EN-EL15 (D7000)	£59.99
EN-EL4a (D2Xs/D3X)	£102.50

### NIKON CHARGERS

MH-18a Quick Charger (EN-EL3a)	£39.99
MH-21 Quick Charger (EN-EL4)	£176.99
MH-23 Charger (EN-EL9)	£47.99

### NIKON FLASHGUNS

S8 400	£133.99
S8 600	£229.99
S8 700	£259.99
S8 900	£329.99
S8 R200	£199.99
S8 200 Macro Kit R1C1	£605.99

### NIKON BINOCULARS

9x25 CF Travellite V



SRP  
£161.99

SPECIAL PRICE £69.00\*

PENTAX



K-r

The new Colour SLR

- 12 Megapixel stabilised CMOS sensor
- High Sensitivity up to ISO 25,600
- Continuous shooting 6 fps
- HD Video
- High resolution 3" LCD Screen



K-r Black +18-55mm £399.00

K-r Black Twin Kit £479.00

K-7

It gives a lot & takes the tough stuff

- 14.6 Megapixel stabilised sensor
- Weather proofed system
- Continuous shooting 5.2 fps
- HD Video
- High resolution 3" LCD Screen



K-7 Body Only £629.00

K-7 +18-55mm £679.00

K-5

Highly Sensitive

- 16.3 Megapixel stabilised sensor
- Weatherproof body with 77 seals
- Continuous shooting 7 fps
- Full HD Video
- Sensitivity range: ISO 80-51,200



K-5 Body Only £899.00

K-5 +18-55mm £979.00

645D

Unprecedented image quality

- 40 million pixels
- Low-pass-filter-less design
- 77-segment metering
- Weather resistant
- Dual SD/SDHC card slots



645D Body Only £8,999.99

645D +55mm f2.8 £9,999.99

Visit our website to see our range of compact cameras from Pentax, including the brand new Optio S1, Optio WG-1 & Optio WG-1 GPS



### Pentax Lenses

14mm f/2.8 DA ED IF SMC	£549.00	55mm f/1.4 SDM DA*	£589.00	12-24mm f/4 DA ED AL (IF)	£619.00
15mm f/4 ED AL DA ED AL	£499.00	70mm f/2.4 SMC DA Limited	£399.00	18-55mm f/3.5-5.6 DA AL II	£60.00
21mm f/3.2 DA ED IF SMC Ltd	£435.00	77mm f/1.8 SMC DA Limited	£778.00	18-55mm f/3.5-5.6 DA AL WR	£189.00
31mm f/1.8 FA SMC Limited	£1,049.00	100mm f/2.8 D FA Macro WR	£478.00	18-55mm DA AL WR (Unboxed)	£44.00
35mm f/2.8 Macro Limited	£429.00	200mm f/2.8 SMC DA* ED SDM	£739.00	18-135mm f/3.5-5.6 SMC DA WR	£489.00
35mm f/2.4 SMC DA AL	£149.00	300mm f/4 SMC DA* ED IF SDM	£949.00	50-135mm f/2.8 ED IF SDM DA*	£639.00
40mm f/2.8 DA SMC Limited	£279.00	10-17mm SMC f/3.5-4.5 DA ED	£419.00	50-200mm f/4-5.6	£95.00
43mm f/1.9 SMC FA Limited	£689.00	17-70mm SMC DA f/4 AL IF	£398.00	50-200mm f/4-5.6 ED WR	£120.00
50mm f/1.4 SMC FA	£309.00	16-45mm f/4 ED AL SMC	£249.00	55-300mm f/4.0-5.8	£285.00
50mm f/2.8 MACRO DFA SMC	£379.00	16-50mm f/2.8 ED AL IF DA*	£639.00	60-250mm f4.0 ED (IF) SDM	£1,069.00

OLYMPUS

E-P1

Not a compact. Not an SLR. It's a PEN

- 12.3 Megapixels
- Built in LS
- HD Movie
- 3.0" LCD Screen
- Extremely small & light-weight



E-P1 Silver +17mm f2.8 £299.99\*

E-P1+17mm +BL51 Batt. £329.99\*

E-PL2

Iconic style that fits in your jacket pocket

- 12.3 Megapixels
- Easy setting adjustment with the Live Wheel
- HD Movie & HDMI Control
- 3.0" LCD Screen



E-PL2 +14-42 II £469.99

E-PL2 +14-42 +40-150 £639.99\*

E-PL1

Special Offer!!

- 12.3 Megapixels
- Easiest operation with Live Guide and iEnhance
- HD Movie with Stereo sound
- 2.7" LCD Screen



E-PL1 +14-42mm £279.00\*

E-PL1Twin Lens Kit £Phone

E-PL3

NEW!!

- 12.3 Megapixels
- Built in LS
- Creativity & HD Movie
- 3.0" LCD Screen
- Extremely small & light-weight



E-PL3 Body Only SEE WEB

E-PL3 +14-42mm II SEE WEB

E-P3

NEW!!

- 12.3 Megapixels
- Superb Low Light Performance
- Super Fast Shutter Response
- 3.0" 614k O-LED Touch Screen
- Full HD Movie Mode



E-P3 +14-42mm II SEE WEB

E-P3 TWIN LENS KIT SEE WEB

### Olympus Lenses

8mm f/3.5 ED Fisheye	£719.99	14-42mm f3.5-5.6 ED	£95.00	90-250mm f/2.8 ED	£4,699.00
25mm f/2.8 Pancake	£199.99	14-42mm f3.5-5.6 ED II	£249.99	EC-14 1.4x Tele Converter	£369.00
35mm f/3.5 Macro	£199.99	14-35mm f/2.0 ED SWD	£1,799.00	EC-20 2x Tele Converter	£389.00
50mm f/2.0 ED Macro	£569.00	14-54mm f/2.8-3.5 II	£549.00		
150mm f/2.0 ED	£1,999.00	18-180mm f/3.5-6.3	£419.00		
300mm f/2.8 ED	£5,695.00	35-100mm f2.0	£1,999.00		
7-14mm f/4	£1,449.00	40-150mm f/4.0-5.6 ED II	£244.99		
9-18mm f/4.0-5.6	£479.00	40-150mm (Unboxed)	£149.00		
11-22mm f/2.8-3.5	£719.00	50-200mm f/2.8-3.5 SWD	£979.00		
12-60mm f/2.8-4.0 SWD	£899.00	70-300mm f/4.0-5.6 ED	£309.99		

### Special Offer

Olympus PS-HLD5

Battery Grip for E-620





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# Panasonic

## Panasonic DMC-GF3



Megapixels	13	HD Video	✓
LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

The LUMIX GF3 is the smallest and lightest interchangeable lens LUMIX G system camera\* and designed to help you get more from every moment.

\*With a built-in flash, as of date of release

Please visit our website to place a Pre-Order

**NEW**  
Due this Summer

## Panasonic DMC-G3



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

The brand new Lumix G3 features high speed shooting of 20fps at 4 megapixels. Packing all of this into a downsized body at only 11.5cm wide by 4.7 cm deep and weighing only 336g.

Please visit our website for our latest price.

**IN STOCK**

## Lumix DMC-TZ10

12x Optical Zoom Camera with 25mm Wide Angle & HD Movie and built-in GPS



**Only £209.99**

SRP £359.99

**TZ10 + Panasonic 8GB SD Card Only £224.98\***

## Lumix DMC-TZ18

Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



**Only £242.99**

SRP £289.99

**TZ18 + Panasonic 4GB SD Card Only £257.98\***

## Panasonic G2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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## Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

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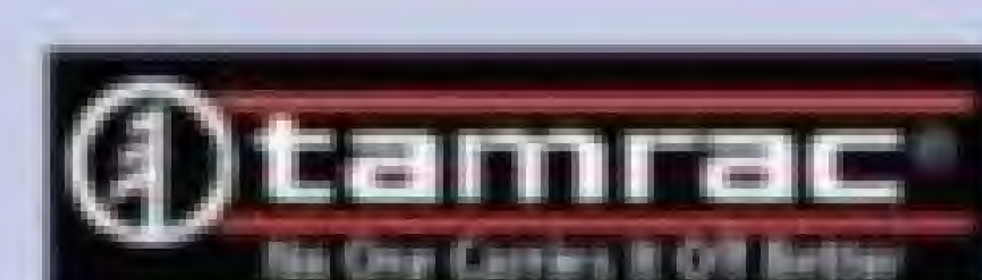
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T007 Black	<b>£22.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	<b>£18.99</b> 48ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	Photo 790, 870, 890, 895, 915
T009 Colour	<b>£26.99</b> 66ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black	<b>£19.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 810, 830, 830u, 925, 935
T027 Colour	<b>£22.99</b> 48ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	
T036 Black	<b>£9.99</b> 10ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	C42, C44, C46
T037 Colour	<b>£11.99</b> 25ml	<b>£4.99</b> 31ml, 3 for <b>£13.99</b>	
T040 Black	<b>£19.99</b> 17ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	C62, CX3200
T041 Colour	<b>£19.99</b> 37ml	<b>£4.99</b> 46ml, 3 for <b>£13.99</b>	
T050 Black	<b>£19.99</b> 15ml	<b>£2.99</b> 16ml, 3 for <b>£7.99</b>	440, 460, 660, Photo 700, 750, 1200
T051 Black	<b>£19.99</b> 24ml	<b>£2.99</b> 26ml, 3 for <b>£7.99</b>	740, 760, 800, 850, 860, 1160
T052 Colour	<b>£19.99</b> 35ml	<b>£3.99</b> 39ml, 3 for <b>£10.99</b>	440, 640, 660, 740, 760, 1160
T053 Colour	<b>£19.99</b> 43ml	<b>£3.99</b> 48ml, 3 for <b>£10.99</b>	Photo 700, 750
T0331-336 Set of 7	<b>£102.99</b> set of 7	<b>£29.99</b> , 3 sets for <b>£87.99</b>	Photo 950, 960
T0331/2/3, each	<b>£14.99</b> 17ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0334/5/6, each	<b>£14.99</b> 17ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0341-347 Set of 7	<b>£119.99</b> set of 7	Check Website.	Photo 2100
T0341/8, each	<b>£14.99</b> 17ml	Check Website.	
T0342/3/4, each	<b>£17.99</b> 17ml	Check Website.	
T0345/6/7, each	<b>£17.99</b> 17ml	Check Website.	
T0441-454 Set of 4	<b>£42.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	<b>£17.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0452/3/4, each	<b>£9.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0481-486 Set of 6	<b>£64.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£56.99</b>	R200, R220, R300, R320, R340 RX500, RX600, RX620, RX640
T0481/2/3, each	<b>£14.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0484/5/6, each	<b>£14.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0540-549 Set of 8	<b>£102.99</b> set of 8	<b>£35.99</b> , 3 sets for <b>£99.99</b>	Photo R800, R1800
T0540 Gloss	<b>£7.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	
T0541/2/3/4, each	<b>£13.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0547/8/9, each	<b>£13.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0551-554 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£10.99</b>	
T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0591-599 Set of 8	<b>£94.99</b> set of 8	Check Website.	Photo R2400
T0591/2/3, each	<b>£11.99</b> 13ml	Check Website.	
T0594/5/6, each	<b>£11.99</b> 13ml	Check Website.	
T0597/8/9, each	<b>£11.99</b> 13ml	Check Website.	
T0611-614 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0711-714 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	S20, S21, SX100/105/110/115/200/205/210/215 SX400/405/415/515, D78/92/120, B40W, BX300 DX4000/4400/5000/6000/7000/7400/8400/9400
T0711 Black	<b>£8.99</b> 7.4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>	Photo 1400
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	
T0791-796 Set of 6	<b>£69.99</b> set of 6	Check Website.	
T0791/2/3, each	<b>£11.99</b> 10ml	Check Website.	
T0794/5/6, each	<b>£11.99</b> 10ml	Check Website.	
T0801-806 Set of 6	<b>£49.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£57.99</b>	Photo P50, R265, R285, R360 RX580, RX585, RX685
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T0804/5/6, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	PX650, PX700/710W, PX800/810FW Photo R1900
T0870-879 Set of 8	<b>£76.99</b> set of 8	Check Website.	
T0870 Gloss	<b>£7.99</b> 11.4ml	Check Website.	
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	Check Website.	
T0877/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T0961-969 Set of 8	<b>£78.99</b> set of 8	Check Website.	Photo R2880
T0961/2/3, each	<b>£9.99</b> 11.4ml	Check Website.	
T0964/5/6, each	<b>£9.99</b> 11.4ml	Check Website.	
T0967/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T1281-4, each NEW	<b>£7.99</b> 5.9ml <b>£6.99</b> 3.5ml or <b>£26.99</b> set of 4		S22, SX125, SX420W/425W, BX305F
T1291-4, each NEW	<b>£10.99</b> 11.2ml <b>£9.99</b> 7ml or <b>£37.99</b> set of 4		SX420W/425W/525WD/620FW, BX305F/320FW
T1571-9, each NEW	<b>£22.99</b> 25.9ml each or <b>£179.99</b> set of 8		Photo R3000
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D2H body box	£449
D300 body box	£749
D200 body box	£349
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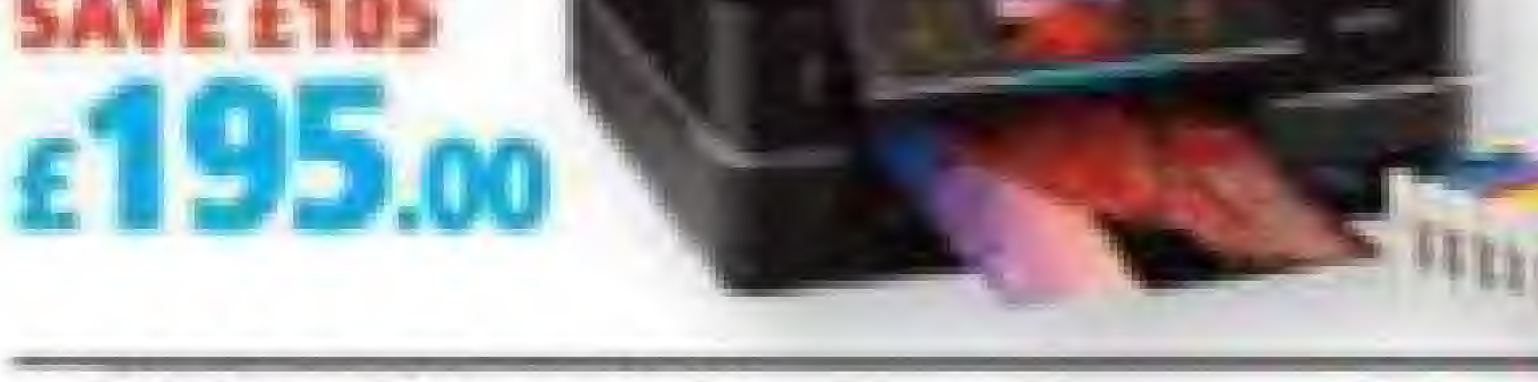
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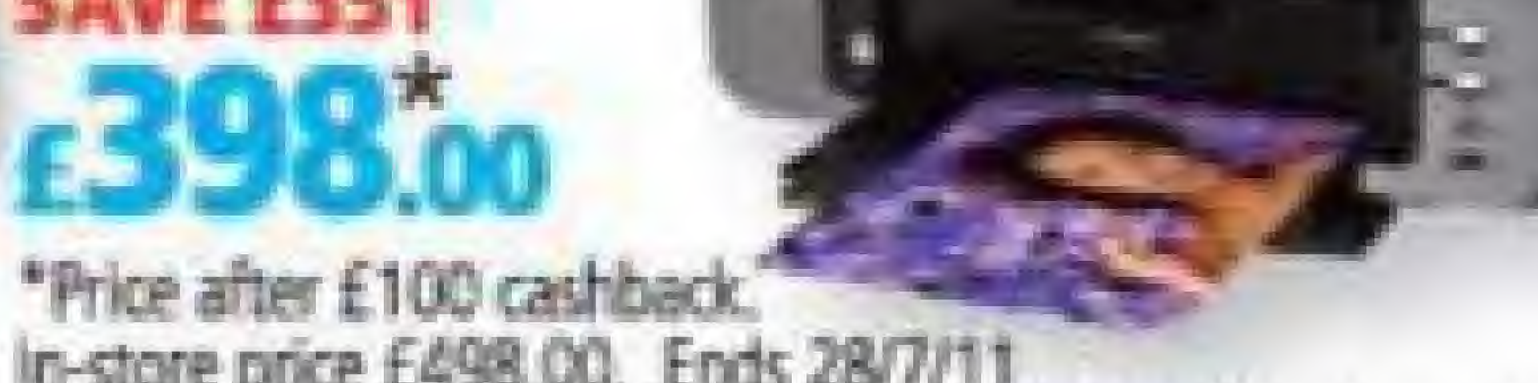
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EOS 30 Body Only	E+ / E++ £49 - £79	
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EOS 5 QD + VG10 Grip	E++ £69	
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EOS 50E + BP50 Grip	E+ £59 - £69	
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70-200mm f4 L IS USM	E++ £399	
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75-300mm F4.5-6 USM III	E++ £119	
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180mm F3.5 L Macro USM	E++ / Mint- £899 - £929	
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Sigma 18-50mm F2.8 EX Macro	Mint- £239	
Sigma 20mm F1.8 EX DG	E+ £299 - £349	
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Sigma 70-300mm F4-5.6 APO Macro	Unknown £109	
Sigma 100-300mm F4 EX APO DG	E++ £599	
Sigma 105mm F2.8 EX DG Macro	E++ £269	
Sigma 105mm F2.8 EX Macro	E+ / E++ £179 - £239	
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Sigma 300mm F4 Apo	E++ / Mint- £249 - £269	
Sigma 400mm F5.6 AF	As Seen £99	
Sigma 400mm F5.6 Apo AF	E++ £349	
Sigma 500mm F4.5 APO EX DG HSM	E++ £2,399	
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Tamron 70-300mm F4-5.6 Di	E+ £399	
Tamron 90mm F2.8 Di Macro AF	Mint- £259	
Tamron 200-400mm F5.6 AF LD	E+ £249	
Tamron 200-500mm F5-6.3 Di LD AF	E++ £649	
Tokina 16-50mm F2.8 ATX Pro DX	Mint- £499	
Zeiss 25mm F2.8 Disagion ZS	E++ £549	

## Canon Manual

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<b>T90 Body Only</b>	As Seen / E+ £69 - £89
<b>T70 + 28mm F2.8</b>	E+ £29
<b>T50 + 50mm F1.8</b>	E+ £29
<b>A1 Black + 50mm F1.8</b>	As Seen / E++ £49 - £109
<b>A1 Black Body + Winder A</b>	E+ £79
<b>A1 Black Body Only</b>	Exc / E+ £59 - £79
<b>AE1 Chrome + 50mm F1.8</b>	E++ £89
<b>AE1 Chrome Body Only</b>	E+ £49 - £59
<b>AE1P Chrome + 50mm F1.8</b>	E+ £59
<b>AE1P Chrome Body</b>	E+ £49
<b>AV1 Black Body Only</b>	E+ £59
<b>AV1 Chrome + 35-70mm</b>	E+ £59
<b>AV1 Chrome Body Only</b>	E+ / E++ £49
<b>EX Auto + 50mm F1.8</b>	As Seen £59
<b>EX Auto + 50mm F1.8 EX</b>	E+ £39
<b>FT QL Chrome + 50mm F1.8</b>	E+ £59
<b>FTB QL Chrome + 50mm F1.8</b>	E+ £69
<b>24mm F2.8 Black</b>	E+ £79
<b>24-35mm F3.5 FD L</b>	E++ £399
<b>24-35mm F3.5 L Block</b>	E++ £349
<b>28mm F2.8 Black</b>	E++ £29
<b>28mm F2.8 FD</b>	As Seen / E++ £19 - £39
<b>28-55mm F3.5-4.5 FD</b>	E+ £49
<b>28-85mm F4 FD</b>	E++ £99 - £109
<b>35mm F3.5 Black</b>	E+ £25 - £29
<b>35-70mm F3.5-4.5 FD</b>	E+ / E++ £25 - £35
<b>35-70mm F4 FD</b>	E+ £25
<b>50mm F3.5 F4 Macro + Tube</b>	E++ £99
<b>50mm F3.5 FL Macro + Tube</b>	E+ £85
<b>70-210mm F4 FD</b>	As Seen / E++ £29 - £79
<b>75-200mm F4.5 FD</b>	Exc / E++ £29 - £49
<b>80-200mm F4 Black</b>	E+ £69
<b>80-200mm F4 FD</b>	E+ £89
<b>100mm F2.8 Black</b>	E+ £69 - £75
<b>100mm F4 FD Macro</b>	E+ £169
<b>100mm F4 FD Macro + Tube</b>	E+ / E++ £149 - £179
<b>100mm F4 Macro B/Block</b>	E+ £79
<b>100-200mm F5.6 B/Block</b>	E+ / E++ £39 - £45
<b>100-200mm F5.6 FD</b>	E+ £29
<b>100-200mm F5.6 FL</b>	E++ £49

100-300mm F5.6 FD	E+ £79
135mm F2.8 FD	E++ £49
200mm F2.8 Black	Exc £89
200mm F4 FD	E++ £35 - £45
300mm F2.8 FD L	Exc £850
300mm F4 FD	E+ £149
300mm F5.6 B/Block	E+ £65
300mm F5.6 FD	E+ / E++ £59 - £79
400mm F4.5 B/Block	E+ £299
U.S. Marine 400mm F4.5 B/Block	E++ £399
2x4 Extender	E+ £45
2x4 Extender	E+ / E++ £39 - £59
Eye Level Finder F	Exc £29
Servo EE Finder	E+ £75
Speed Finder F	As Seen £65
177A Speedlite	E+ / E++ £9 - £15
188A Speedlite	E++ £15
199A Speedlite	E+ £25
244T Speedlite	E+ / E++ £15
300TL Speedlite	E+ / E++ £35 - £49
533G Speedlite	E+ £109
AE Powerwinder FN	E+ £79
MA Drive Set (US Coastguard)	E++ £99
Winder A	E+ / E++ £5 - £29
Autobellows + Copier	E+ £99
Film Chamber 250	E+ £95

## Collectables & Misc

Lubitel 166B Twin Lens Reflex	As Seen £39
Yashica 200AF + 35-70mm	E+ £79
Yashica 230AF + Sigma 28-70mm	E++ £59
Tessina 35L Outfit	E+ £399
Fed 4 + 52mm F2.8	E+ £29
Seagull 4A-109 Twin Lens	E+ £99
Ricoh Auto 66 Twin Lens	E++ £125
Praktica BC3 + 50mm F1.8	Unused £49
Voigtlander BESSA I	E+ £99
Yashica FX-70 Quartz Body Only	E+ £39
Yashica FX-D Quartz + 35-105mm + Flash	E++ £99
Yashica FX-D Quartz Body Only	E+ £39
Yashica FX103 + Winder	Mint- £59
Yashica FX103 Black Body Only	E++ / Mint- £59
Yashica FX3 + 50mm F1.9 ML	Exc £35
Contax I + 50mm F3.5 Jena	As Seen £249
Robot II Body Only	E+ £65
Contax IIA + 50mm F2 Sonnar	E+ £349
Nikon S3 Millennium + 50mm F1.4	Mint / Unused £1,650 - £2,999
Zess Super Ikonta 533/16	E+ £125
Tower Type 3 + 50mm F2 Nikkor	As Seen £299
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35mm F3.5 Disagion	E++ £1,199
45mm F2.8 Disagion	E++ £699
120mm F4 Apo Macro	E+ / E++ £1,099 - £1,199
140mm F2.8 Sonnar	E++ / Unused £599 - £949
210mm F4 Sonnar	E++ / Mint- £649 - £699
MFB-2 Polaroid Mag	E+ £39
MSB1 Flash Bracket	Mint- £179

## Contax G Series

G2 Body Only	E++ £419
G1 Body only	E+ £179
16mm F8 G + Finder	E+ £399
28mm F2.8 G - Black	E++ £239
35-70mm F3.5-5.6 G Vario	E++ £399 - £399
90mm F2.8 G	E+ / E++ £99 - £129
TLA140 Flash	E+ / Mint- £39 - £59
TLA200 Flash	E+ / E++ £65 - £119

## Contax SLR Series

<b>N1 + 24-85mm</b>	E++ / Unused £499 - £750
<b>NX + 28-80mm</b>	E++ / Unused £299 - £499
<b>AX Body Only</b>	Exc / E++ £179 - £299
<b>RTS3 Body Only</b>	E+ £399
<b>RX Body Only</b>	As Seen / E++ £179 - £229
<b>S2 Body Only</b>	E++ £499
<b>ST Body Only</b>	E++ £299
<b>RTS + Winder</b>	E+ £149
<b>Aria Body Only</b>	E+ / E++ £169 - £199
<b>167MT Body Only</b>	E+ / E++ £85 - £99
<b>137MA Body Only</b>	E+ £79
<b>137MD + Grip Body Only</b>	E+ £69
<b>Preview Body Only</b>	E+ / E++ £99 - £249
<b>Yashica Dental Eye II Set</b>	Unused £229
<b>Yashica Dental Eye Set</b>	Unused £179
<b>15mm F3.5 AE</b>	E+ £895
<b>18mm F4 MM</b>	E+ / E++ £449 - £499
<b>21mm F2.8 MM</b>	Mint- £1,349
<b>25mm F2.8 MM</b>	E++ £349 - £399
<b>28mm F2 AE</b>	E++ £599
<b>28mm F2.0 MM</b>	E++ £649
<b>28mm F2.8 MM</b>	E+ / E++ £199 - £249
<b>28-70mm F3.5-4.5 MM</b>	E+ / Mint- £199 - £279
<b>28-80mm F3.5-6 AF</b>	E++ / New £225 - £399
<b>35-135mm F3.5-4.5 MM</b>	E++ £599
<b>60mm F2.8 AE Macro</b>	E+ / Mint- £439 - £499
<b>70-300mm F4.5-6 AF</b>	E++ / Unused £399 - £799
<b>80-200mm F4 MM</b>	E+ / Mint- £279 - £375
<b>100mm F2.8 AE Macro</b>	E++ £549
<b>135mm F2.8 (60 Year Edition)</b>	Unused £2,499
<b>135mm F2.8 AE</b>	E+ £129
<b>135mm F2.8 MM</b>	E++ £199
<b>180mm F2.8 AE</b>	E++ £349
<b>180mm F2.8 MM</b>	E+ / E++ £329 - £499
<b>200mm F2 MM</b>	Mint- £3,249
<b>200mm F3.5 AE</b>	As Seen / E++ £99 - £169
<b>300mm F4 MM</b>	E+ / E++ £299 - £349
<b>Schneider 28mm F2.8 PC</b>	E++ £599
<b>TLA20 Flash</b>	E+ / E++ £29 - £39
<b>TLA280 Flash</b>	E++ / Mint- £79 - £99
<b>TLA30 Flash</b>	As Seen / Mint- £20 - £49
<b>TLA360 Flash</b>	E++ £179 - £199

## TLA480 Flash

E++ £199

## Digital SLR Cameras

Canon EOS 1D MkII Body Only	E++ £1,499
Canon EOS 1D MkIII Body Only	As Seen / E+ £599 - £699
Canon EOS 1D MkII Body Only	E+ £649
Canon EOS SD Body Only	E+ £729
Canon EOS 30D Body Only	E+ / E++ £239 - £259
Canon EOS 20D Body Only	E+ / E++ £199 - £219
Canon EOS 10D + BG-ED3 Grip	E++ £159
Canon EOS 350D Body Only	E+ / E++ £165 - £179
Canon EOS Rebel + 18-55mm	E+ £189
Canon Rebel XT Body Only	As Seen £149
Contax N Digital Body + 24-85mm	E++ £1,499
Fuji S5 Pro Body Only	Mint- £549
Fuji S2 Pro Body Only	E+ £159
Kodak DCS S20 Body Only	As Seen £349
Nikon D2X Body Only	E+ £549 - £599
Nikon D1X Body Only	E+ £349
Nikon D5000 Body Only	Mint- £349
Nikon D300S Body Only	Mint- £899
Nikon D300 Body Only	E++ £729
Nikon D80 Body Only	E++ £289 - £339
Nikon D70 Body Only	E+ / E++ £149 - £189
Olympus E1 + HLD-2 Battery Grip	E++ £249
Olympus E1 Body Only	E+ / E++ £179
Olympus E620 + 14-42mm + HLD-5 Grip	Mint- £399
Olympus EP-1 + 14-42mm F3.5-5.6 ED	E+ £239
Olympus EP-1 Silver Body Only	E++ £179
Panasonic GH1 Body Only	E++ / Mint- £349 - £399
Panasonic GF-1 Body Only	E++ £219
Panasonic G1 Body Only	E++ / Mint- £179 - £199
Pentax K1000 + 18-55mm	E++ £229
Pentax K2000 Body Only	E+ £199
Sony A700 Body Only	E++ £449
Sony NEX5 + 18-55mm + Flash	Mint- £399

## Flash & Lighting - Please Phone

## Fuji Medium Format

GW670 MkII	E++ £649
GW690 MkII	E++ £649 - £699
GSW690 MkII	E+ £599
GX680 Mk1 Complete	E+ £599
GX680 MkII Complete	E+ / E++ £599 - £949
65mm F5.6 GX (680)	E+ / E++ £299 - £349
90mm F5.6 GX (680)	E++ £249
135mm F5.6 GX (680)	E++ / Mint- £249 - £299
135mm F5.6 GXM (680)	E+ / Mint- £249 - £550
150mm F4.5 GXM (680)	Mint- £399
180mm F5.6 GXM (680)	E++ / Mint- £399 - £449
190mm F8 Soft Focus (680)	E++ £499
210mm F5.6 GX (680)	E+ / Mint- £249 - £499
Instant Film Holder Mk1 (680)	E+ / E++ £69 - £99
Instant Film Holder MkII (680)	E++ £75 - £85
MkII Mag + 120 Insert (680)	Exc / Mint- £99 - £199
MkII Mag + 220 Insert (680)	E++ £125
MkII Mag + 120 Insert (680)	E+ £109
MkII Mag + 220 Insert (680)	E+ £109
GX617 + 105mm	E+ £1,999
GX617 + 90mm	E++ £2,299
105mm F8 (GX617)	E++ £999

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<b>H1 Body + AE Prism + Magazine</b>	E++ £1,399
<b>28mm F4 HCD</b>	E++ £2,450
<b>35mm F3.5 HC</b>	E++ £1,899
<b>35-90mm F4-5.6 HC</b>	E++ £3,750
<b>120mm F4 HC Macro</b>	E++ £1,899
<b>150mm F3.2 HC</b>	E++ £1,349 - £1,399
<b>210mm F4 HC</b>	E++ £1,499
<b>300mm HC F4.5 F</b>	E++ £1,999
<b>1.7x H Converter</b>	Mint- £699
<b>HM 16/32 Magazine</b>	E+ / Mint- £149 - £399
<b>HM100 Polaroid Mag</b>	E++ / Mint- £39 - £149
<b>Global Image Locator</b>	E++ £249
<b>HC Film Insert</b>	E++ £79

## Hasselblad V Series

503CV Complete	E++ £1,899
500ELX Black Body Only	E++ £449 - £450
Arc Outfit	E++ £2,250
SWCM Complete	E+ £1,199
30mm F3.5 CF Fisheye	E++ £2,999
40mm F4 C T BLACK	E+ £99
50mm F4 C Black	E+ £239
50mm F4 C Chrome	As Seen £149
50mm F4 CFI	Exc Demo £1,899
50mm F4 Classic ZV	Unused £2,999
60mm F2.8 AE	Exc £399
60-120mm F4.8 FE	E+ £749
120mm F4 CF Macro	E++ £839 - £849
125mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 B Planar	E++ £249
150mm F2.8 R Chrom	E+ / E++ £249 - £299
150mm F4 CF	As Seen / E++ £249 - £449
150mm F4 CFI	Exc Demo / E++ £799 - £1,499
250mm F4 FE	E+ / E++ £549 - £599
250mm F5.6 C Black	E+ £225
250mm F5.6 C Chrome	As Seen / E+ £39 - £199
250mm F5.6 CF	E+ / E++ £499
350mm F5.6 C Black	Exc £349
2x Multi Converter	E+ £249
2xE Converter	E++ / Mint- £279 - £299
Cambro 2x Converter	E++ £49
Vivitar 2x Converter	E+ £45
Teleplus 2x MC8 Converter	Unused £75
70 Chrome Mag	E+ £39
A12 Black Body	As Seen £99
A12 Chrome Mag	Clearance / E+ £79 - £99
A16S Chrome Mag	E+ £69
A24 Black Mag	E+ / E++ £49 - £129

A24 Chrome Mag	Exc / Mint- £49 - £125
A24 TCC Black Mag	E+ £159
E12 Chrome Mag	E++ £279
E24 Black Mag	E+ / Mint- £199 - £229
H10 Back	E+ £499
Polaris Mag	E++ £75
Polaris Mag	E++ £39
AcuteMatte Standard Screen	E++ £79
PM Prism	E+ £149
PM5 Prism	E+ £199
PM80 Prism	E+ / Mint- £269 - £299
PME3 Meter Prism	E++ £299

## Hasselblad Xpan - Please Phone Large Format - Please Phone

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M6 Platinum + 50mm F1.4	Mint £6,499
M6 Jubilee Set	Unused £3,999
M6 Royal Photo Society	Unused £2,999
M6 0.72x Titanium Body Only	Mint- £1,450
M6 Cutaway Body Only	Unused £999
MP 0.58x Chrome Body Only	Mint- £2,199 - £2,299
M7 0.72x Black Body Only	E+ / E++ £1,299 - £1,499
M7 0.72x Chrome Body Only	E++ £1,450 - £1,499
M6 0.72x Black Body Only	E+ £749 - £799
M4-P Black Body Only	E++ £599
M2 Chrome Body Only	E+ £549 - £599
MD2 Black Body Only	E+ £349
MDA Chrome Body Only	E+ £499
CL Black Body Only	E++ £349
Konica Hexar RF + 50mm F2	Exc £699
28mm F2.8 M Black	E+ £699
28mm F2.8 M Black 6bit	E



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24-85mm F3.5-4.5 G AFS	E+ £149	300mm F4.5 AI	E+ £149
24-120mm F3.5-5.6 ED AFD	As Seen / E++ £79 - £179	300mm F4.5 Non AI	E+ £125
24-120mm F3.5-5.6 G AFS ED VR	E++ £349	500mm F8 Reflex	E++ £225
28mm F2.8 AFD	E++ £175	Zeiss 28mm F2 Distagon ZF	Mint- £749
28-70mm F3.5-4.5 AFD	E+ / E++ £79 - £99	Zeiss 50mm F1.4 ZF	E++ £429
28-80mm F3.5-5.6 AFD	E+ £49	SB11 Speedlight	Unused £175
28-80mm F3.5-5.6 AFG	E+ £39	SB12 Speedlight	E++ £39
28-200mm F3.5-5.6 AFD	E++ £169	SB15 Speedlight	E++ £49
35mm F2 AFD	Mint- £199	SB16 Speedlight	E++ £75 - £95
60mm F2.8 AFS ED Micro	Mint- £299	SB17 Speedlight	E+ £35
70-210mm F4 AF	E++ £249	SB18 Speedlight	E+ / Unused £10 - £30
70-210mm F4.5 AFN	E++ £89	SB20 Speedlight	E++ £39 - £49
70-300mm F4.5-6 AFG	E+ / Mint- £59 - £79	SB21B Ringflash	E++ £179
70-300mm F4.5-6 ED AFD	E+ / Unused £139 - £229	SB4 Speedlight	E+ £15
80-200mm F2.8 ED AFD	E+ £349	Slave Controller SU4	Mint- / Mint £35 - £39
80-200mm F2.8 ED AFD	E++ £399 - £699	SR2 Ring Light Unit	E++ £49
80-400mm F4.5-5.6 AFD VR	E+ / E++ £799		

85mm F1.4 AFD	Mint- £749	<b>Olympus OM Series</b>	
105mm F2.8 AFD Micro	E++ £369	OM4Ti Black + 50mm F1.8	E+ £299
200mm F2 G AFS VR	Mint- £2,749	OM4Ti Black Body Only	Exc / E+ £149 - £199
300mm F2.8 IFED AF	Exc £1,199	OM4Ti Titanium Body Only	E+ £199
Cosina 19-35mm F3.5-4.5	E++ £39	OM4 Black + 50mm F1.8	Exc / E+ £149 - £199
Sigma 10-20mm F4-5.6 EX DC	E++ £309	OM4 Black Body + Databack	E+ £149
Sigma 15mm F2.8 EX Fisheye	E++ £359	OM4 Black Body Only	Exc / E+ £129 - £149
Sigma 18-35mm F3.5-4.5 AF	E++ £39	OM2SP Black Body Only	E+ £119
Sigma 24mm F1.8 EX DG D	Mint- £199	OM2N Black + 50mm F1.8	E+ £89
Sigma 24-60mm F2.8 EX DG	E+ £199	OM2N Black Body Only	As Seen / E+ £49 - £79
Sigma 24-70mm F2.8 D EX	E+ £199	OM2N Chrome + 35-70mm	E+ £119
Sigma 24-70mm F2.8 EX DG	E++ £219	OM2N Chrome + 50mm F1.8	E+ £89 - £99
Sigma 24-70mm F3.5-5.6 D Asph	E+ £39	OM2N Chrome Body Only	E+ £75 - £79
Sigma 28mm F1.8 EX DG	E++ £199	OM1N Chrome Body Only	As Seen / E+ £65 - £79
Sigma 28-70mm F2.8 D EX	E++ £159	OM40 Black + 50mm F1.8	E+ £79
Sigma 30mm F1.4 DC EX HSM	E++ £199 - £279	OM40 Black Body Only	Exc / E+ £49 - £79
Sigma 50mm F2.8 EX DG Macro	E+ / E++ £149 - £159	OM20 Chrome + 50mm F1.8	E++ £59
Sigma 55-200mm F4-5.6 DC	Unused £69	OM10 Chrome + 50mm F1.8	E+ / E++ £49 - £69
Sigma 70-210mm F3.5-4.5 Apo	E+ £49	OM10 Chrome Body Only	E+ / E++ £39
Sigma 70-210mm F4-5.6 UC AF	Mint- £69	OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
Sigma 70-300mm F4-5.6 DG OS	E++ £199	16mm F3.5 Fisheye Zuiko	E+ £450
Sigma 80-400mm F4.5-5.6 APO DG OS	E+ / E++ £449 - £499	21mm F3.5 Zuiko	E+ £229 - £299

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Tamron 19-35mm F3.5-4.5 AF	E+ £79	28mm F2.8 Zuiko	E+ / E++ £39 - £59
Tamron 28-105mm F4-5.6 AF	E++ £49	28mm F3.5 Zuiko	E+ £49
Tamron 28-300mm F3.5-6.3 XR Di	E++ £199	35mm F2.8 Zuiko Shift	E+ / E++ £249 - £349
Tamron 55-200mm F4-5.6 Di II	E++ £39	35-70mm F3.5-4.5 Zuiko	E+ / E++ £39 - £95
Tokina 16-50mm F2.8 ATX Pro DX	Mint- £399	35-70mm F3.5-4.8 Zuiko	E+ £39
Vivitar 28-105mm F4-5.6 AF	Unused £59	35-70mm F3.6 Zuiko	E+ £139
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SB24 Speedlight	E+ £49	80mm F4 Macro Zuiko	E+ / E++ £159 - £199
SB25 Speedlight	E+ £75	100-200mm F5 Zuiko	E++ £69
SB29 Speedlight	E+ £179	135mm F4.5 Macro Zuiko	E+ £139
SB60DX Speedlight	Mint £79	135mm F4.5 Zuiko Macro	E++ £249
SB80DX Speedlight	E++ £129	16mm F3.5 Fisheye Zuiko	E+ £450
SB900 Speedlight	Mint- £279	180mm F2.8 Zuiko	E+ £349

## Nikon Manual



F3AF Body Only	E+ £299
F3HP + MD4 Motor Drive	E+ / E++ £199 - £499
F3HP + MF14 Databack	E+ £249
F3HP Body Only	Exc / E+ £149 - £399
F3 + MD4 Motor Drive	E+ £149 - £199
F3 Body Only	E+ / Mint- £99 - £399
F2A Black Body Only	Exc / E+ £199 - £249
F2A Chrome Body Only	Exc / Mint- £169 - £750
F2S Black Body Only	E+ £199
F2 Photomic Black Body Only	E+ £199 - £249
F2 Photomic Chrome Body Only	Exc / E+ £149 - £199
F Photomic FTN Body Only	Exc £199
FM2N Black Body Only	As Seen / E++ £79 - £199
FM2N Chrome Body Only	Exc / E+ £99 - £199
FM Chrome Body Only	E+ £79 - £99
FE2 Black Body Only	E+ £129
FE Black Body Only	E+ £79 - £89
FE Chrome Body Only	E+ £89 - £99
FG Chrome Body Only	E+ £59 - £65
FG20 Chrome Body Only	E+ £59
F301 Body Only	E+ £25
EM Body Only	E+ £39
75mm F5.6 Fisheye	E++ £499
24mm F2.8 AIS	E+ / Unused £149 - £450
28mm F2.8 AIS	As Seen / E+ £79 - £149
28mm F2.8 Series E	Unused £150
28mm F3.5 AI	E+ £69 - £75
35mm F2 AIS	E+ / Mint- £149 - £450
35mm F3.5 PC Shift	E++ £299
35-70mm F3.3-4.5 AIS	E++ £59 - £75
35-105mm F3.5-4.5 AIS	Exc / E++ £79 - £149
35-135mm F3.5-4.5 AIS	E+ £129
43-86mm F3.5 Auto	Unused £175
43-86mm F3.5 Non AI	Exc £59
45mm F2.8 P	Unused £399
50-300mm F4.5 AI	E+ £399
55mm F2.8 AIS Micro	As Seen / E+ £59 - £149
55mm F3.5 AI Micro	As Seen £59
55mm F3.5 Non AI Micro	Exc £59
70-210mm F4 Series E	E+ / Unused £69 - £195
85mm F1.8 Non AI	E++ £299
85mm F2 AIS	E+ / E++ £159 - £199
100-300mm F5.6 AIS	E+ £129 - £179
105mm F2.5 AIS	E+ £169
135mm F3.5 Non AI	Exc / E+ £49 - £65
135mm F3.5 Non AI	E+ £69
180mm F2.8 AI	E++ £299
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200mm F2 IFED AIS	E+ £1,999

## Olympus OM Series

OM4Ti Black + 50mm F1.8	E+ £299
OM4Ti Black Body Only	Exc / E+ £149 - £199
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OM4 Black + 50mm F1.8	Exc / E+ £149 - £199
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OM4 Black Body Only	Exc / E+ £129 - £149
OM2SP Black Body Only	E+ £119
OM2N Black + 50mm F1.8	E+ £89
OM2N Black Body Only	As Seen / E+ £49 - £79
OM2N Chrome + 35-70mm	E+ £119
OM2N Chrome + 50mm F1.8	E+ £89 - £99
OM2N Chrome Body Only	E+ £75 - £79
OM1N Chrome Body Only	As Seen / E+ £65 - £79
OM40 Black + 50mm F1.8	E+ £79
OM40 Black Body Only	Exc / E+ £49 - £79
OM20 Chrome + 50mm F1.8	E++ £59
OM10 Chrome + 50mm F1.8	E+ / E++ £49 - £69
OM10 Chrome Body Only	E+ / E++ £39
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
16mm F3.5 Fisheye Zuiko	E+ £450
21mm F3.5 Zuiko	E+ £229 - £299
24mm F2.8 Zuiko	E+ £79
28mm F2.8 Zuiko	E+ / E++ £39 - £59
28mm F3.5 Zuiko	E+ £49
35mm F2.8 Zuiko Shift	E+ / E++ £249 - £349
35-70mm F3.5-4.5 Zuiko	E+ / E++ £39 - £95
35-70mm F3.5-4.8 Zuiko	E+ £39
35-70mm F3.6 Zuiko	E+ £139
35-70mm F4 Zuiko	Exc / E++ £29 - £45
35-105mm F3.5-4.5 Zuiko	E+ / E++ £69 - £99
50mm F2 Macro Zuiko	E+ £39
50mm F3.5 Macro Zuiko	E+ £119
50-250mm F5 Zuiko	E++ £299 - £349
65-200mm F4 Zuiko	E+ / E++ £39 - £159
70-210mm F4.5-5.6 Zuiko	E+ £49
75-150mm F4 Zuiko	As Seen / E+ £15 - £59
80mm F4 Auto Macro Zuiko	E+ £159 - £225
80mm F4 Macro Zuiko	E+ / E++ £159 - £199
100-200mm F5 Zuiko	E++ £69
135mm F4.5 Macro Zuiko	E+ £139
135mm F4.5 Zuiko Macro	E++ £249
16mm F3.5 Fisheye Zuiko	E+ £450
180mm F2.8 Zuiko	E+ £349
200mm F4 Zuiko	E+ £59
300mm F4.5 Zuiko	E+ £99
400mm F6.3 Zuiko	E++ / Mint- £599
F280 Flash	E+ / E++ £49 - £79
T10 Ringflash	E+ £75
T18 Flash	E++ £15
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ £15 - £55
T45 Hammerhead Flash	E++ £175

## Pentax 645 Series

645N Complete	E++ £499 - £549
645N + 80-160mm	E+ £749
645 Complete	E+ £279 - £299
645 + 45-85mm	E+ £469
45mm F2.8 A	E++ £199 - £249
45-85mm F4.5 FA	E++ / Unused £649 - £749
55mm F2.8 A	E+ / E++ £159 - £225
80-160mm F4.5 A	E+ / E++ £299 - £399
200mm F4 A	E+ £129
2x Rear Converter	E++ £299
120 Insert	E++ / Mint- £49 - £79
220 Insert	E+ / E++ £29 - £59
Quickshoe 35mm	Unused £20

## Pentax 67 Series

67II Body + AE Prism	E++ £839
67II Body Only	Exc £549
67 Mirror Up + TTL Prism	E+ £399
6x7 Mirror Up + TTL Prism	E+ / E++ £349
6x7 Mirror Up + Prism	E+ £279
6x7 Non Mirror Up + Prism	Exc £199
35mm F4.5 Fisheye Takumar	As Seen / E++ £249 - £650
55mm F4 SMC	E+ £259
75mm F4.5 Shift	Exc £249 - £329
135mm F4 Macro	E+ £199
135mm F4 Macro Takumar	Exc / E+ £149 - £229
150mm F2.8 Takumar	As Seen / E+ £109 - £149
165mm F2.8	As Seen / E+ £79 - £199
165mm F4 Leaf Shutter	E+ £249
200mm F4	E+ / E++ £139 - £249
200mm F4 Takumar	Exc / E++ £39 - £199
300mm F4	E+ / E++ £279 - £549
300mm F4 Takumar	As Seen / E++ £199 - £349
500mm F5.6	E++ £749 - £1,399
800mm F4 Takumar	E++ £2,499
T6-2x Rear Converter	E++ £99
Vivitar 2x Converter	Exc / E++ £29 - £79
6x7 Right Angliefinder	E++ £75
Extension Tube 1	E+ £35
Extension Tube 2	E+ £35

Extension Tube Set	E+ / E++ £59 - £75
Extension Tubes 2+3	E++ £49

## Pentax Manual

MX Chrome + 50mm F2	E+ £125
MX Chrome Body Only	E+ £89 - £109
K1000 Chrome + 50mm F2	E+ £69
K1000 Chrome Body Only	E+ £59
Program A Body Only	E+ / E++ £59 - £69
P50 + 28-80mm	E+ £49
P30T + 35-80mm	E++ £59
P30T Body Only	E++ £39
P30N + 28-80mm	E+ £59
P30 + 28-80mm	E+ £59
ME-Super Chrome Body Only	E+ / E++ £39 - £59
ME Black Body Only	E+ £49
ME Chrome Body Only	E+ £49
A3 Body Only	E+ / E++ £49
15mm 13.5 SMC M	E+ £449
17mm F4 SMC Fisheye	E+ £449
20mm F4 SMC M	E++ £225
24-35mm F3.5 SMC M	E+ £149
28-80mm F3.5-4.5 SMC A	E+ £49
35-70mm F2.8-3.5 SMC M	E+ £89
35-70mm F3.5-4.5 SMC A	E+ £59
40mm F2.8 SMC M	Mint- £129
40-80mm F2.8-4 SMC M	E+ £39
50mm F1.7 SMC A	E++ £79
50mm F2 SMC M	E+ £29
50mm F4 SMC M Macro	E+ £79 - £149
70-210mm F4 SMC A	Mint- £79
75-150mm F4 SMC M	E+ £39
100mm F2.8 SMC A	E++ £145
100mm F2.8 SMC M	E+ £99
135mm F2.5 Takumar	E++ £45
135mm F3.5 SMC M	E++ £39
300mm F4 SMC A	E+ £399
300mm F4 SMC PK	E+ / E++ £195
AF200S Flash	E+ / Mint- £9 - £19
AF200Sa Flash	E+ / E++ £20 - £25
AF220T Flash	E++ £29
AF240Z Flash	E+ £35
AF260SA Flash	E++ £15 - £29
AF280T Flash	E+ / E++ £35 - £49
AF400T Flash	E++ £119 - £175
645-PK Adapter	Unused £75
Extension Tube Set	E++ £25 - £45
FA1 Prism (LX)	E+ £39
FF1 Waist Level Finder	Unused £89
Winder MEII	E+ £19

## Pentax AF - Please Phone

## Rollei 6000 Series

6008AF Complete	E++ / Mint- £1,699 - £1,999
6008 Integral Complete	E++ £799
6008 Pro Complete	E+ / E++ £599 - £699
6006 Mk1 Complete	E+ / E++ £369 - £399
6003 Complete	E++ £549
6001 Complete	E++ £499
SLX Mk1 Complete	E+ £249
40mm F4 PQ FLE	E++ £999
50mm F4 HFT	E+ / E++ £249 - £349
50mm F4 PQ	E+ £399
50mm F4 PQ EL	E++ £449
80mm F2.8 HFT	E+ £199
120mm F4 PQS Makro	E++ £999
120mm F5.6 HFT	E++ £299
150mm F4 EL	E++ £499
150mm F4 HFT	Exc / E+ £159 - £249
150mm F4 HFT	E++ £249
150mm F4 PQ	E++ £349
150mm F4 PQ Tele Xenar	E+ £499
250mm F5.6 HFT	E+ / E++ £249 - £329
350mm F5.6 HFT	E+ £499
2x HFT Converter	E+ / E++ £79 - £89
120 Insert	E+ / E++ £15 - £20
120 Magazine (6006)	Exc / E++ £59 - £89
120 Magazine (6008)	E+ £39
120 Magazine (6x4.5) 6008	E++ £129 - £199
Polaroid Mag 6008	E+ / Mint- £49 - £179
Polaroid Mag SLX/6002/3	E++ £49
45 Degree Prism	E+ £149 - £249
90 Degree Prism	E+ £249
Extension Tube 17mm	E+ £69

6008AF Complete	E++ / Mint- £1,699 - £1,999
6008 Integral Complete	E++ £799
6008 Pro Complete	E+ / E++ £599 - £699
6006 Mk1 Complete	E+ / E++ £369 - £399
6003 Complete	E++ £549
6001 Complete	E++ £499
SLX Mk1 Complete	E+ £249
40mm F4 PQ FLE	E++ £999
50mm F4 HFT	E+ / E++ £249 - £349
50mm F4 PQ	E+ £399
50mm F4 PQ EL	E++ £449
80mm F2.8 HFT	E+ £199
120mm F4 PQS Makro	E++ £999
120mm F5.6 HFT	E++ £299
150mm F4 EL	E++ £499
150mm F4 HFT	Exc / E+ £159 - £249
150mm F4 HFT	E++ £249
150mm F4 PQ	E++ £349
150mm F4 PQ Tele Xenar	E+ £499
250mm F5.6 HFT	E+ / E++ £249 - £329
350mm F5.6 HFT	E+ £499
2x HFT Converter	E+ / E++ £79 - £89
120 Insert	E+ / E++ £15 - £20
120 Magazine (6006)	Exc / E++ £59 - £89
120 Magazine (6008)	E+ £39
120 Magazine (6x4.5) 6008	E++ £129 - £199
Polaroid Mag 6008	E+ / Mint- £49 - £179
Polaroid Mag SLX/6002/3	E++ £49
45 Degree Prism	E+ £149 - £249
90 Degree Prism	E+ £249
Extension Tube 17mm	E



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BRONICA ETRSI BXD NEW? .....£495  
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CANON 1DS MK111 BXD ASNEW .....£1395-£1995  
CANON EOS 10S BXD ASNEW .....£575-£975  
CANON EOS 10 MK111/h .....£645-£1075  
CANON EOS 10S BXD ASNEW .....£395-£625  
CANON EOS 10S BXD ASNEW .....£645-£825  
CANON EOS 550D BXD ASNEW .....£495  
CANON EOS 300/400/ASNEW .....£275-£495  
CANON 24 45 90TTL+Shift .....£ask485  
CANON EOS N/HS/ASNEW .....£375-£995  
CANON EOS 5.30P/190 UNUSED? .....£ask375  
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CANON F1 ORIGINAL BXD NEW? .....£1295  
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CANON EOS 100mm MACRO .....£265-£375  
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CANON EOS 15mm FISHEYE .....£395-£495  
CANON 24mm f1.4 L11 .....£995-£1245  
CANON 300mm 12.8/L1S .....£1425-£3275  
CANON 300mm 14/L1S/ASNEW .....£599-£1045  
CANON 400mm 12.8/L11 .....£2650-£3995  
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CANON 600mm 14/L1S .....£3475-£5950  
CANON-TAMRON 11-17/10-24 .....£ask325  
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CANON 16-35 12.8/L11 .....£745-£995  
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CANON EOS 17-40L/ASNEW .....£445-£545  
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CANON EF5 10-22mm/ASNEW .....£475-£575  
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CANON EF5 17-55/2.8 .....£495-£645  
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CANON 70-200 12.8/L1S .....£495-£1475  
CANON 70-200 HALIS .....£375-£625  
CANON EOS 100-400L IS .....£845-£1095  
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MAMIYA 35/55-110AF/UNUSED? .....£525-£1445  
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NIKON 60mm 12.8 Micro .....£175-£295  
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NIKON 300mm/12.8 AIS .....£875-£1475  
NIKON 400f2.8 600f4.1/IS .....£ASK  
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OLYMPUS 12-60/50f2M/18-180 .....£ASK  
OLYMPUS 50-200/2.8-3.5ASNEW .....£825  
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PENTAX 6x7/67-11AE-105mm .....£495-£1695  
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PENTAX 15mm SMC-MIA .....£575-£795  
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CANON 1D MK111/NEW? .....£1395-£2375  
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CANON EOS 1D MK111/h .....£695-£995  
CANON EOS 1DS/ASNEW .....£695-£1075  
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CANON EOS 1DS/ASNEW .....£695-£895  
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CANON 300 400/UNUSED? .....£259-£495  
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Nikon D1X kit/asnew .....£225-£495  
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NIKON D2X/D2XS .....£695-£995  
NIKON D3X/300 300s/UNUSED? .....£395  
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NIKON D3100/5000/BXD .....£395-£575  
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OLYMPUS 7-14mm UNUSED? .....£1195  
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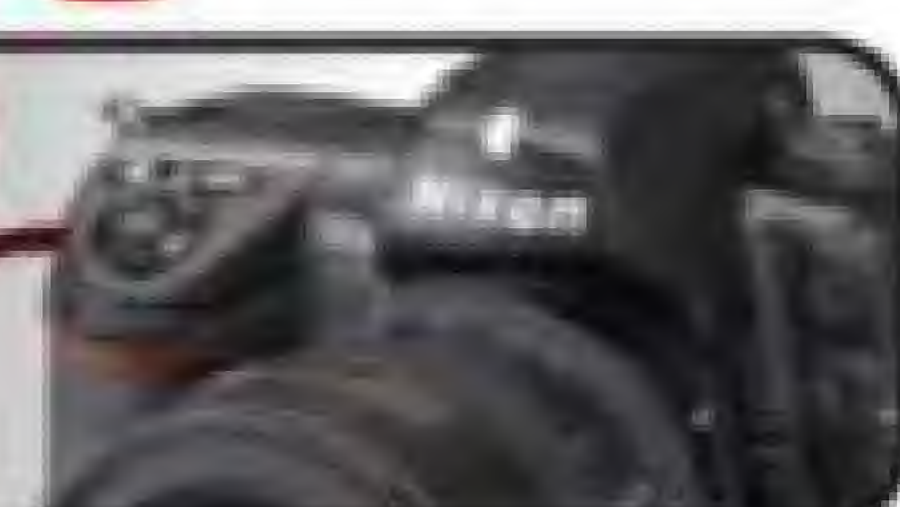
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# OGDEN CHESNUTT

The most memorable shots are those that capture human emotions – as long as you can get the eyes sharp

**RICK** the barman spreads some prints across the bar and asks whether I prefer black & white photos with black frames and white matting, or muted colour prints with pine frames and cream matting. I pretend I need some time to consider and ask for a pint of ale to help me along, but I already know.

'Black & white is timeless,' I say. 'In 30 years when you're in your...'

'Late 20s,' Rick cuts in.

'When you're pushing 30, these black & white shots will look just as relevant as they do now,' I say.

Rick has spent some money on new artwork for the pub. He threw a party for his regulars, then invited a photographer to come in and shoot the evening. At first I was a little hurt he didn't ask me to take the pictures, but then I looked at some of my recent work and realised that it's really not very professional. It's good, but I still make the common mistakes of an amateur. A pro has the experience to know how to expose for drunken men's faces when they're standing in front of a large window. And a pro gets the eyes in focus.

It was while acknowledging the amateur quality of my pictures that I put the fear of God in myself, suddenly aware of the calendar creeping closer to when I told Eli I would photograph his wedding. Since then I've been contemplating how to tell Eli I can't do it. One idea was to break my fingers slamming them in the door, but that seemed a bit drastic.

Eli walks in the door as I'm mentally rehearsing how I'm due to start serving a year's prison sentence the weekend before his wedding. The plan, however, falls apart when I realise I'd have to stay inside my bedsit for a year.

'What's with all the pictures?' Eli asks.

'Oh, they're not mine,' I reply.

'They're mine,' says Rick. 'I hired a photographer to take pictures at our party last month.'

'You didn't ask Ogden?' Eli says.

'Uh, Eli,' I say, shaking my head. 'I don't do parties. Rick knows that.'

Rick, thankful, says, 'Yes, I thought that was the case. This was also the son of a good friend of mine, and I owed her a favour.'

Eli picks up the prints. 'Oh my. Look at his skinny jeans, and her body suit. Rick, you know these are going to date quickly, don't you? Why didn't you go for something a little more timeless, like landscapes?'

And as Eli says this, a picture starts to form of a

thought I've been trying to develop for some time. It's true, the landscape ages far slower than a pair of bell bottoms, but what Rick's photographer has captured transcends fashion, and surpasses even time itself.

Look at the expressions on his patrons' faces. It's sheer joy. They're completely lost in the moment. The photographer Rick hired has captured timelessness. And it seems to me that's the key ingredient in all the great pictures I can remember.

When we think back to all the photos that remain etched in our brains for a lifetime, how many of them are master technique shots? How many are dramatic vistas or masterful macro views? This isn't to take anything away from those talented photographers. The Adamses and Edgertons certainly have their place. But I think what sticks with us is spontaneous human emotion: the definitive human moment.

Think of the woman with the mask over her face on 7/7 being helped out of the Tube station by the Good Samaritan. This is an image that defines that tragic day. It captures an unlikely relationship that is uniquely human. And in a smaller way, these revellers, their smiles and gestures, and despite their

trendy clothes, epitomise that moment in this bar. That moment transcends the limits of fashion.

And then I think of Eli's wedding. I've been flirting with elaborate lie after blatant falsehood to find the best way to tell him I can't take his photos. But now I'm thinking maybe I should do it.

I don't need to get the technically perfect shot. There is no perfect shot, per se. I just need to get that one all-encompassing picture that defines the energy and emotion of the day.

People want to see themselves, and their friends and family, on the one day when everyone looks their absolute best. They want to see everyone having a good time. Human emotions never go out of fashion. And as long as I get the eyes sharp, I'm pretty sure I can capture this.

'Actually, these shots are really good,' Eli gushes to Rick. 'Look at the eyes – they're so sharp!' He shows me the prints. 'I was thinking, if you don't do parties, Ogden, maybe you shouldn't shoot my wedding?'

I don't know what to say. I'm tangled up in conflicting emotions. Eli looks to Rick: 'By the way, Rick, who is this woman? Why do you owe her a favour?'

'She used to be my wife, back when I was in my late 20s, long before I was Rick the barman.' **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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On **Saturday 9th July 2011**, our award-winning Showroom will play host to our biggest and best Imaging Festival and the whole photographic community is invited to take part! Whether you are after advice, a fantastic summer saving or the chance to meet experts from across the photographic industry, then this event is one not to miss. Stay informed as to what we are planning by visiting our website.

*Visit [www.ParkCameras.com/40](http://www.ParkCameras.com/40) for further details!*



All prices include VAT @ 20% Opening times Mon-Sat 8:45-5:45pm; Thursday 8:45-7:30pm; Sunday 10:15-4:30pm. Sunday trading is for in-store only. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. We accept Visa, Mastercard, Maestro. Figures in Brackets indicates stock level held at unrepeatable prices at time of going to print. All products are UK stock. E&OE. \* = Please mention "Amateur Photographer" for this special price

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